

The School Musician

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SEPTEMBER
1942



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The Jerk Turns

My Dear Mr. J. T. H. Mize:

Meet Mr. Jerk! I disagree with every single statement you made in the June issue of *The SCHOOL MUSICIAN* concerning music educators who ignore Blue Music.

To begin with, you made a connotation of the title in which you said, "The word 'ignore' means 'ignorant of.'" Mr. Mize, I'm sorry to dispute you, but I'm certain most of us have radios, and all we have to do is turn them on to hear your marvelous Blue Music! And, after hearing those "artists" blowing their heads off hitting sour notes, how could anyone be ignorant of it? If you call that jumble of "distinctive" chords the full awakening of the music world, I would like to know what your idea of music is!

There are a great many "swell" tunes in Tin Pan Alley. I'll admit I listen to them, sing them and dance to them, but—to use them in schools as a means of music education, NO!!

I have played in bands and orchestras for ten years. In grammar school, high school, and college. In that time, I've played classical music, light classics, and yes, even your Blue Music. As to your Blue Music, I see nothing to it! It usually is some simple—very simple—melody that comes into popularity for a couple of months and then fades out!

Now in contrast, take any of the beautiful classics. I could list a great many that have lasted for years, and the public still loves them. The people you call—Jerks!

By the way, I took your Blue Music "Intelligence" Test and answered 68 out of the 100 questions correctly. Is that pretty good for a jerk?—and I did not refer to the answers until I had completed the test!

So, until you have given me more substantial evidence proving that Blue Music is a necessity in modern music education, I'll remain among the classic lovers. And if I may say, "without pulling punches", that in my opinion those who are so awestricken with the "Blue Music Fever" are just ordained jerks with a very low sense of appreciation for real music!

You refer to jazz in your article as music with "intrinsic beauty and educational value", if I may quote! I would like to inform you, Dr. Mize, that jazz passed out of the picture some years ago and "swing" came in!—Gene A. Sturchio, Jr. (*Bandmaster's Son*).

It's all yours, comrades. This scuffle is too dangerous for a meek and peace loving citizen. When musicians get into hair-pulling, that's no place for me, if you know what I mean.—Ed.

Welcome Bulb-Squeezer

The *SCHOOL MUSICIAN*:

I have been considering sending some pictures to be printed. One is especially nice of my twirling class (I teach baton). Would you be interested in having it?

I placed in Division I in twirling at LaSalle, Illinois state school contest and twirled at the Chicago Music Festival this year—August 15. I also played first

(Turn to page 4)

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Pen in Hand, Cont.

chair flute in our high school concert band and went to the state contest in a woodwind trio. At the sectional contest in Peoria, I was entered in a flute solo, baton twirling, and woodwind trio. Do you return pictures sent to you for printing?—*Elaine L. Yontz, Chrisman, Ill.*

Please do send your picture, though with all the restrictions and limitations on the production of printing plates now, we can not promise that it will be published. The WPB has a great deal to say about that—more than we do. But do send the picture. At least, we can enjoy it. And about returning pictures, we don't if we can avoid it. We like to keep them for future use. Of course, there are exceptions. We'll do most anything to please a lady.—*Ed.*

Singers Notice

The SCHOOL MUSICIAN:

We have found a great deal of pleasure in The SCHOOL MUSICIAN and enjoy the articles as well as the fine things you are doing for school music. May I be so bold as to suggest that we have a little more choral articles? I know they will be good and the vocal students will be greatly interested. I have been tempted from time to time, to suggest for the cover of The SCHOOL MUSICIAN a picture of singing ensembles, soloists, trios, etc. How about it? We have some dandles that would make a good start and all it would take would be a card from you and we'd kind of like to be the first!—*Fred. O. Swan, Director of Music, Alliance City Schools.*

Your suggestion is a good one and we will keep it in mind. By all means, send us whatever material you have,—articles and news items as well as pictures.—*Ed.*

Yes Tune Up

The SCHOOL MUSICIAN:

Please advise as to whether you're still offering your special group subscription rate, and whether my band can earn a tuning bar by sending in fifteen or more subscriptions.—*Charles M. Yates, Band Director, Grand Ledge, Michigan.*

Yep. We still have a few of those tuning bars and you can get one (or two) for fifteen student subs at one dollar each. All fifteen must be included in a single order and the "enclosed please find check" must be absolutely free of all suspicion of rubber (critical material, you know).

Your band requires the tuning bar in "B", and your orchestra will sound better also if checked with our tuning bar in "A". Only two to a school. Order in a hurry or you may miss the boat.—*Ed.*

Cover

Marian Jahn, Saxophone, and Richard Woldsmith, Scusaphone, of the Dearborn Michigan High School Band. Albert W. Rider, Director.



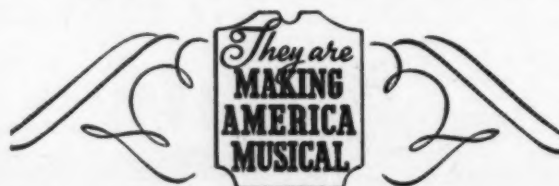
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Here reproduced is a symbol,—an artist's attempt to reach above the sky and capture upon the canvas an ideal far beyond the power of human language to describe. And yet it is a truth as close to everyone of us as God. For Music is the one, the only, means of human expression by which all may unite in holy acknowledgment of His love and power and will to lead triumphantly through the Red Sea. Music inspires, and upon its lovely wings our wordless prayers rise Heavenward.

This symbol or poster is the effort of a group of serious, well-informed men and women to awaken public appreciation to the power of music for good; to encourage the use of music as the animating influence back of every cause; and above all, to utilize now its divine persuasion in those tightening efforts which seek the resurrection of the peaceful freedom of the world.

This is a Christian purpose. But it is not for a small group to evangelize the rest. It is your job, and yours, and yours. Every music loving person in America can take part in this work, and should. Every school orchestra can display this poster,—and prove it, using their music to inspire bond purchases and other participation in the war effort. Every school band can use this poster as a marching banner and can urge its display in conspicuous places everywhere. Every patriotic congregation can display this poster while the choir testifies to its truth. Every music club and every musical person can unite with this purpose to exalt music and prove its efficacy as a healing balm to a bewildered and frightened people.

This group of serious, well-informed men and women has set into motion the greatest single movement ever released in this nation to "Make America Musical."



Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.

September, 1942

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CONTENTS

They Are Making America Musical A Symbol	4
Can I Play My Way Through College with a Dance Band By Richard W. Foller	6
Strings By Elizabeth A. H. Green	8
It's Never Too Soon By Adam P. Lasinsky	10
My Happy Experiences with the Radio Sympho- nette By Fred R. Bigelow	12
Now Listen: Mr. Mize By Lawrence Sardoni	13
A Measuring Stick for the Marching Band By Charles G. Morehead	14
School Music News Section	15
School Music in Review	19
Drum Beats	21
Directors' Correspondence Clinic	23
A. B. A. Forum	24
Intricacies of the French Horn Simplified	25
Advice to the Cornetist	26
Let Me Answer Your Flute Questions	27
Keep 'em Playing	29
The Alto and Bass Clarinets	30
Your 3000-Mile Bargain Counter	33-34



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Can I PLAY My Way through College with a DANCE BAND?

By Richard W. Faller
A Man Who Knows His Subject
Urbana, Illinois

● IS IT POSSIBLE for me to work my way through college by playing in a college dance band? How can I get a job in a band? Does it interfere with school work?

It would be impossible to determine how many times high school musicians have asked these questions of their teachers and friends in college. Seldom do they get good answers.

Well: can a student earn his own way by playing in a dance band? Most certainly! Dick Cisne, booking agent at the University of Illinois, estimates that in the last twelve years 400 persons have earned part or all of their college expenses in Champaign-Urbana in this manner. However, it must be taken into consideration that he operates on a large campus that has many bands. These figures would not hold true at a majority of schools.

Dance work is one of the finest ways for a student to make money. The work is usually done on weekends thus leaving the rest of the week free for study. The pay is much higher per hour than that of any other available employment. But, the field is not large and there are many requirements.

How many jobs are there and for what instruments? Most college campuses can support only two or three bands. Assuming that there are ten men in each, thirty positions are to be had. A few of the larger universities, such as the University of Illinois, do have as many as ten bands. However, these "outfits" must travel out of town in order to get work. It is not unheard of for a group to go as far as two hundred miles to play a one night stand.

The demand for each instrument varies. Because most of the bands use stock arrangements, their instrumentation is very much standardized. The average "stock" is written for three violins, four saxophones, three trumpets, two trombones, piano, bass,

guitar, and drums. As it is much too difficult to find engagements for a band filling all sixteen parts, some parts must be left out. These are usually the second trombone, third trumpet, guitar, and the three violins. Often the fourth saxophone is omitted. Occasionally a leader will re-edit these arrangements in such a way that he can add one or two violins. Most leaders do not have the ability or the time to work on such a plan.

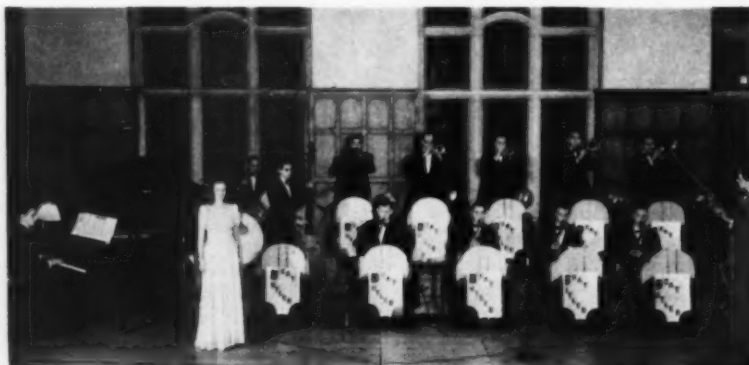
An ability to play more than one instrument almost assures work to a student. Of course, he must be able to play them all with a fair amount of technique. Every saxophone player is expected to play a clarinet. If in addition he can play flute, oboe, English horn, or bassoon, his value to an organization doubles. In the brass and rhythm sections, doubling is not too important. A trumpeter who plays violin or viola can always be used, and a man who has the rare gift of playing both trumpet and trombone has a very good chance in the small band. A player who is equally fine as a singer is very much in demand. As for the rhythm players, even if one of them does have further talents, there is very little opportunity for him to display them. The strong steady beat

that characterizes dance music can never be let down.

Experienced players are always in demand. Too many times a young musician tries out for a job only to find himself lost in a maze of notes and rhythm. Do not count a high school band as experience! To play dance music well, one must acquire a feeling for the style, a feeling that comes only by playing such music. A concert band certainly cannot offer that.

Just how much money can be made? Each local of the musicians' union sets the scale in its own area. A player may receive from four to eight dollars for a three-hour engagement with an increase for overtime. A band with a good booker or an aggressive leader will average two jobs a week. At that rate the musician will make a minimum of thirty-two dollars a month. That sum provides a good deal of assistance in financing an education. Christmas vacation often proves a good time for some bands to make extra money.

During the summer most bands try to get a long term engagement in a summer resort, hotel, or night club. A "location," as it is called, pays from twenty to thirty-five dollars a week. Summer resorts sometimes offer the player his room, but then they compensate by not giving a high wage. Competition for locations is keen. Often the college band is forced to



Maury Mahns operates out of Purdue University. His band is unusually large for a college group, having thirteen men and a girl vocalist.

compete with men who play dance music for their entire living.

There is an unfortunate circumstance that must be dealt with in some localities—a weak musicians' union. In some cases the union does not possess sufficient authority to enforce payment of the scale it has set. For example: Joe Sax is going to play a job at some small ballroom. According to the regulation, he is to receive six dollars for playing three hours. But, after working he is paid only four dollars. He complains to the union but to no avail. The weakness



Aside from his booking activities, Dick Cisne has what is considered to be the best band on the University of Illinois campus.

of Joe's union has a bad effect on his total income, and there is nothing he can do about it.

Is there any personal investment? Like almost every other business, it cannot be entered without some expense. Each man must provide his own instruments, accessories, and clothing. Most bands wear tuxedos in fall and winter and change to white formals in the spring and summer. Some leaders prefer to have their men buy matching jackets or even suits. Moreover, it is best that every player belong to the union. Happily, the cost is not too great. The initiation fee, which is paid only once, ranges from ten dollars on one campus to fifty on another. Dues are between five and fifteen dollars per year and are paid quarterly. The advantages that one derives from the union are well worth the price.

Has the war had any effect on dance bands? Since dancing is considered a luxury, its music makers could not get by unscathed. Many summer resorts are now closed, for so many people will not take a chance with their cars. They want to keep them as long as they can. The tire shortage has affected band transportation.

The thrill of playing in a college dance band has probably entered the imagination of every high school student who plays an instrument. This is especially true of those who will have to work their way through school. Because this subject has not been treated to any extent, it has a waiting reader interest in the high schools. All the material herein contained has been gathered from personal experience and a long association with musicians who are actively employed by college dance bands.

The usual procedure was to use a car with a trailer attached to carry equipment. Now, however, a leader is afraid to take a job too far away for fear that he will not get there. Busses cannot be chartered for the small organization.

On the larger campuses that have had up to ten bands, there will be a noticeable change. The number of operating groups will be cut in half. Those in schools that have only one or two bands will not be hurt except in the amount of out of town work that they do. The situation is not hopeless; people want to dance as long as there is music to dance to.

How does one get a job? An ability to "ride" or improvise is a selling point. Doubling, tone, technique, and

experience are all important, but the point that may mean the difference between getting a job or not getting one is sight-reading. The importance of sight-reading cleanly and accurately cannot be stressed enough. A college band seldom rehearses more than once a week, and cannot take part of its rehearsal time waiting for one man to learn his part.

As for getting the job, the most advisable way is to contact the secretary of the musicians' union in that town. He will tell who the local leaders are and give any other information that may be desired. After that the leaders themselves should be found and a try-out requested. From then on the player is entirely on his own.

John Kmetek Now Plays the Most Famous Accordion in the Navy

The Colonel's lady and Judy O'Grady are sisters under the skin. And there's a real brotherhood between poets and cooks, too. . . . For example . . . there's Carl Sandburg, the poet, and John Kmetek, cook second class of the late aircraft carrier Lexington. Just about all those two have in common is the fact that they are good Americans and . . . they both love the accordion.

So they're blood brothers.

Sandburg heard about John Kmetek. He heard how John used to hurry through with his work in the Lexington's galley each night so that he could gather a group of shipmates around him on deck and play to them with the accordion which was his pride. John played and they sang all the old songs . . . the songs loved alike by sailors and lubbers. That accordion of John's helped them forget they were far from home and that some of them would never again see their homes. That accordion of John Kmetek's

was mighty important to the men of the Lexington.

But when the Lexington sank, John was forced to leave his beloved accordion behind . . . and today it rests at the bottom of the ocean . . . its voice is stilled . . . and a cook, second class, yearns to hold it again in his hands . . . to hear its mellow tones and the voices of his shipmates raised in song. . . .

Carl Sandburg, the poet, heard about John Kmetek's loss. The great poet knows how the cook second class feels about it. Because Sandburg, too, loves the accordion.

And he did something about it. Through his column in a Chicago newspaper, Sandburg told the world about John Kmetek, his accordion . . . and the Lexington . . . and so appealing was his story that readers of that newspaper joined together to buy Kmetek another accordion . . . a \$1,000 accordion as fine as the one he lost on the Lexington.

Sure . . . the poet and the cook are brothers under the skin . . . and because they are . . . other Navy men . . . on another Navy ship will gather in the evening and hear John Kmetek play on his accordion . . . play the old songs . . . the songs of home.

STRINGS

By Elizabeth A. H. Green

High School and Public School Music Department of the
University of Michigan, Ann Arbor
(Formerly, East High School, Waterloo, Iowa)



Miss Green

● **VIOLIN PLAYERS! VIOLA PLAYERS! CELLO PLAYERS! BASS PLAYERS!** Do you know that you are now in great demand? Colleges and universities need you. The professional symphonies need you. The great conservatories and schools of music are scouring the country as never before for fine string students. Scholarships are available. And recently one world-renowned conductor was heard to remark: "We need violin and viola players, *good ones*, very greatly. We can get many who play, but so often they are not good enough."

This spring I received letters in Waterloo, Iowa, from half a dozen of the better colleges asking: "Can you recommend a *good* violinist from your graduating class who will come to us on a scholarship basis?" And last fall a telegram was received by another member of our faculty, "Can you send us outstanding graduate for scholarship in String Bass?" This telegram came from one of the finest music schools in the country. Frankly, there are not enough good string players to go around!

The fact that this state of affairs exists should be a source of great encouragement to all of you who are studying strings. It should inspire you to practice like the dickens in high school with the sure knowledge that there is a place for you higher up when you are ready for it.

If you are a player of strings, you can be justly proud of your chosen instrument. It has the tradition of royalty as a genealogy, and its possibilities for producing beautiful music are well-nigh unlimited. The violin and the piano are considered the most difficult of all instruments to really master. They have been so designated by members of the Paris Conservatory faculty. They take longer years of study, and more hours per day of practice, and the repertoires are endless. Close to these two is placed the Cello.

It takes great artistry to perform divinely on any of these instruments and you are traveling a well-known and scenically beautiful highway if you have started on this rocky road.—But be always comforted,—the farther you go, the more gorgeous does the view become,—and the road can never end. There are ever more delights just a little farther on.

• • •

The need for string players of good quality has become critical. They are not a "dime-a-dozen" any more. Many students who might have, with conditions as they were ten or twenty years ago, started on violin have in recent times chosen, instead, a band instrument,—or mayhap an accordion! A shorter road, plus a real popular glamour, have caused much of this change in percentages. BUT, the beauty and appeal of a well-played stringed instrument still captivate an audience, and the string program in the public schools is beginning to be given the helping hand it needs on the part of administrators, publishers, music supervisors, and professional musicians.

I have never had, thus far, any great difficulty in getting children to feel

and appreciate string music,—and to want to play it themselves. It was not an unusual state of affairs to find as many as thirty-five students all studying string bass the same year in our Waterloo Schools. Violin and cello players were in proportion.

How was it done? We carted a bass around to every grade-school building in the city and demonstrated the instrument, measuring hands of sixth and seventh graders who were interested, choosing a group to study who could afford to miss an hour of academic schooling every week. They reported to the High School at the given hour, weekly, for a year. We used the high school equipment. No home practice, supervised study for one year. Result: good habits, knowledge of the instrument, clefs, etc., and, by spring, a bass section for the grade school orchestra concert. The same thing was done for the cello players, and we had twenty-one studying at one time.

• • •

Over a period of fourteen years of string work, we have come to the conclusion that it is much better to have the grade school orchestra, and in some cases the Junior High orchestra, remain exclusively a string orchestra. The reasons for this are several. In the first place when grade school basses and woodwinds, beginners, are mingled with the beginning strings, two results are inevitable:—the strings are drowned out so that they can not hear themselves, thus playing out of tune; and the brasses and woodwinds become fidgety waiting for the tuning of the many strings. (The tuning at this level must be done carefully by the instructor and his advanced assistants or the beginners will sound miserably.) In the second place, with a mixed group at this level, at least half of them,—either the winds or the strings,—will be confined to playing in technically difficult keys.

The happier situation is to keep the

grade school orchestra a string orchestra (using piano, if you like) where all have similar problems in tone, bowing and intonation. The children will be better players when they arrive in high school and the strings will have more confidence if they have not been subjected too early to the realization that brass and woodwind players progress farther on their instruments in less time during the first couple of years of study.

By continuing this plan in the Junior High, the strings will know more bowings, more essential string effects, more tricks of their trade, by the time they enter the symphony orchestra. Meanwhile, the winds are progressing in their band rehearsals.

The ground work thus laid gives all sections of the symphony orchestra an added zest for their work. The brasses and woodwinds have been enabled to move ahead rapidly and are ready to enjoy the director's appeals for beauty of tone and blended intonation in their solo and ensemble playing in the orchestra. They are ready for the really advanced problems musically that they meet in symphonic playing. The strings also have a better grasp of what a string section can really sound like and enjoy the thrill of bringing through their richness and power in their own tone colors.

* * *

But now, one more problem presents itself as an outgrowth of the foregoing.

There will be, by this time, (Senior High age), a wide divergence in the quality of work produced by the individual string players. Those endowed with a very fine ear will wish for further string-orchestra music. They enjoy it and love it. And they have a right to know this repertoire.

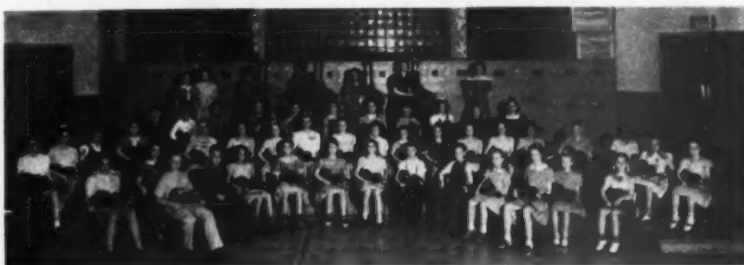
Other players will have their hands full just keeping up with the regular symphony orchestra work.

This problem was responsible for the

organizing in Waterloo of an "Honor Group of Strings" known as the "Dal Segno" orchestra. Membership in this group is limited to the 25 best string players in the various sections of the symphony orchestra. Instrumentation is six first violins, six seconds, four violas, four cellos, three basses, harp and piano if needed. However, the piano is seldom used. Often the harpist doubles.

This organization is entirely student governed. Admission is as follows:— during the third week of school Dal Segno members recommend students in the Symphony Orchestra for tryouts. At this time the conductor also may present to the Dal Segno group the name of any student whom the conductor feels is qualified for tryout, and who has been overlooked by the members' nominations.

All recommended students are called into the office, individually, by the examining committee of Dal Segno.



The Combined String Orchestra of the East Waterloo Grade Schools is conducted by Miss Eunice Ryan. Their Spring Concert included seven numbers for the Orchestra, two Violin quartets, a Violin Trio, and twelve string solos. Members of the orchestra are students of the fourth, fifth, sixth and seventh grades. The orchestra numbers fifty, all strings. Miss Ryan is an East High Alumna, who finishes her Music degree at Iowa State Teachers College this year.

This committee is student-elected by the membership. Each prospective member interviewed is asked all sorts of embarrassing questions as to amount of practices, private lessons, general interest in music, desire to become a

Dal Segno member, etc. Those who pass this committee are notified to report for tryout which permits the playing of any solo the new player wishes to perform, and one piece of sight-reading chosen by the conductor. Good intonation is the most fundamental requirement. Without this, students cannot hope to make the group.

The membership, after hearing these tryouts, votes a student in or out. The conductor never interferes with these decisions. In case of too many successful tryouts, preference is given to the upper-classesmen, for regular membership, while the others are designated as alternates with privileges to attend rehearsals and fill in on any program which some regular member may be forced to miss, due to uncontrollable circumstances. Upon graduation of the regular member, the alternate comes into full standing without any further tests or examinations.

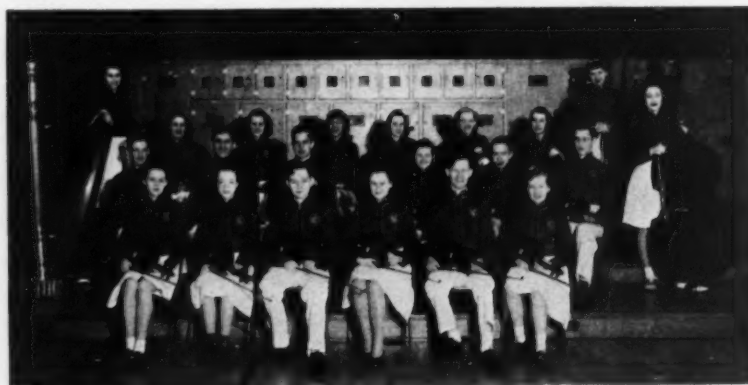
This group is a very valuable and useful group to have functioning. Nothing is finer for a religious service of any type. The group can be taken out of town for programs much easier than the full orchestra. It will fit on small stages and the attractive repertoire has great appeal,—an appeal not moth-eaten.

As for the students who are members,—it is, musically, simply a practical example of that good old educational phrase, "enriched curriculum for the better students."

Lastly, the string orchestra, and ensembles chosen therefrom, make the ideal dinner-music group and are in great demand as soon as the community finds out about them.

* * *

So, String Players, be of good cheer. You have chosen a hard road, but a beautiful one. Help others to have courage to attempt it. Be sincere yourselves in your desire to play well, and encourage your young friends to follow in your footsteps. For,—YOU ARE NEEDED WHEN YOU ARE READY!



The Dal Segno Honor Group of Strings of East High School, Waterloo, Iowa, has played for the Teachers' Clinic at the State University in Iowa City, and was used as a demonstration group at one of the sessions of the North Central Music Educators' Conference in Des Moines in 1941. Members pictured hold a total of forty first division ratings in String events in State and National contests.

It's Never too SOON

**Narrating a Recent Development in Construction of
String Instruments Designed to Perpetuate the
Personnel of the High School Orchestra**

By Adam P. Lesinsky

**Director Whiting, Indiana, High School Band and Orchestra
Past President National High School Orchestra Assn.**

● DURING THE PAST ELEVEN YEARS I have been teaching in a school system where the elementary schools, the junior high school, and the senior high school are all on the same lot. The population of the city is 10,000. In order to maintain a band of seventy-five pieces constantly and an orchestra of the same proportions, it was necessary to recruit the personnel for these two organizations from the three schools. Consequently we have fourth grade students and twelfth grade students all in the same band and orchestra. These circumstances afforded me an opportunity to experiment with the development of instrumental music students from kindergarten through high school. Although my experiment is principally designed to develop string players, yet one phase of the experiment also applies to the development of band players.

There are two distinct phases in the development of an orchestra. The first phase is organizing the orchestra and training enough players to complete a perfectly balanced group. By a perfectly balanced group I mean 16 first violins, 14 second violins, 10 violas, 8 cellos, 8 basses, and the necessary reeds, brass, and percussion players. The second phase is maintaining a proper balance in each section from year to year. Over a period of years, a four year high school will graduate one fourth of its orchestra each year. If there are sixty string players in the orchestra, the director must figure on losing an average of fifteen each year.

If, however, the orchestra is made up of students as low as the fourth grade, the average loss will be only one eighth or approximately eight students each year. The perpetuation of the orchestra is much easier when the training of string players is started

in the elementary schools. Another reason, and perhaps the more important one, for starting players in the elementary school is the time element involved in developing a string player. A student started in the second grade has ten years to develop while a student started in the high school has only four years, and not by any means the best four years of his school days for music training. Senior high school students have many other attractions to hamper their progress in music while the elementary student is free from many of these activities. I have found, with a few exceptions, that the best progress of the music student is made before he reaches the last two years of high school. There-



The Half-Size Viola

fore, it is imperative to start the music students in the lower grades.

In order to start little people on string instruments, miniature instruments are necessary. First let us consider the violin.

It is seldom necessary to go below a half size violin for second or third

grade students although in a few instances I have used a quarter size violin. Since half size violins are available (or perhaps I should say were available before the war), there is no problem in starting these young players on violin. About a dozen of these half size violins plus the same number of three quarter size violins will keep a constant flow of violin players coming into the orchestra. In addition to these small violins there would naturally be some players starting on full size violins.

The Viola

The viola presents a greater problem. Large schools make a practice of using the surplus violin players on viola. When I taught in a large school I did this myself, but as I recall only the less talented players would give up the violin for the viola. A poor violin player makes a still poorer viola player. This probably accounts for the lack of good viola players in the average high school orchestras. A small school has no surplus of violin players. Therefore, it must develop its viola players from beginners. Furthermore, it is just as easy to develop a viola player from a beginner as it is a violin player. To my knowledge, up until this year there were no half size violas available. In order to train viola players as low as the fourth grade two years ago, I placed viola strings on six full sized violins, tuned them like violas and started six players in the fourth and fifth grades. The result was quite gratifying. The tone quality of the half size viola naturally varies with the quality of the instrument.

Since this experiment and because of it, I asked a manufacturer who I knew was interested in doing something to stimulate interests in the greater study of string instruments in our schools, to build a half size viola. He had this half size viola built for me. The top and back are the same size as a full size violin. The ribs are deeper and the trimmings are viola trimmings. The extra depth compensates for the smallness of the instrument. Fourth grade students can handle this instrument easily.

The Cello

The cello, like the violin, is available in half size (again I might qualify this statement by saying that it was available before the war) and presents no problem. Third and fourth grade students can be started on a half size cello. I have three of these half size cellos which keep my orchestra more than supplied with cello players. Mr. Gretsch asked me if it would be practical to take a guitar body and build it into a small cello. At first I discouraged the idea because

of its shape, but I was willing to go through with the experiment when he told me that if the instrument could be made practical it would sell for less than twenty dollars.

The only reason for building the instrument in the shape of a guitar was to save on the cost of production. It would cost no more to build a traditional half size cello than it would be to build one in the shape of a guitar, provided the machinery for building these instruments were available. It would involve an expenditure of thousands of dollars to build machinery to produce the traditional half size cello whereas the machinery for building guitar bodies is already available. The present war situation also prohibits



A Half-Size Cello

the use of materials for this purpose. The labor problem is also acute. Under the present circumstances it was better to build this half size cello in the odd guitar shape rather than not build one at all. After making several experimental models we perfected an instrument which is quite practical. Its dimensions are that of a half sized cello. The greatest problem to overcome was to make the fingering the same as a cello. Due to the fact that the body of the guitar is so much shorter than a half sized cello the shifting into positions was uncertain. To remedy this I had a ridge placed on the neck of the instrument where the fourth position begins. This ridge corresponds to the top of the half size cello. The new cello sounds somewhat muted but it is practical in every way. A third grade student can handle the instrument easily.

The Bass

The greatest contribution in these miniature instruments is the quarter size bass. This instrument has the body of a full size cello and the trim-

ming of a bass. It took a great deal of experimentation to design a set of strings that would be small enough to fit the instrument and produce a string bass tone. After trying several different kinds of strings a perfect set was designed. The strings have a steel core and are wound with steel. When you hear this instrument you will agree with me that it will contribute toward the development of excellent string bass players for our high school orchestras. Third and fourth grade students can play one. I am looking forward to the day when my string bass players will be competing with my cello players in the playing of concerti. At the present time the caliber of string bass players in our school orchestras is far below the standard of our violin players. The reason for this is in the fact that young grade school players cannot handle a large bass. Already I have a half size bass as a stepping stone between the quarter size to the three quarter size basses.

My Victory Violin

I have one more instrument to describe. It is an unusual kind of violin



And a Quarter Bass

designed to attract the attention of young children and arouse in them a desire to study the violin. This instrument is red, white, and blue in color. The case and bow are likewise of the same colors. The idea of a gay colored violin is entirely Mr. Gretsch's. I rebelled at the idea at first, but I am always willing to try anything once. I was quite surprised when I exhibited the violin to the younger students. Most of them admired the color. Despite its untraditional appearance, the violin contains several good features. The machine pegs enable the young student to learn to tune his violin. It is difficult for a young student to use friction pegs because he does not have the strength



Mr. Lesinsky

in his fingers to turn the peg when it is pushed in far enough to keep it from slipping. Another feature on the violin is two grooves—one on each side of the neck. These grooves show the student where his thumb and first finger should be and they will not permit the hand to slide up on the neck of the violin. Still another innovation of the instrument is grooves on the finger board showing where each finger should be placed. The three colors divide the bow into thirds so that the young student can see easily what part of the bow is lower, middle or upper.

Kindergarten Flutists

I am also experimenting with another idea for developing string players. This idea is not new excepting that it may be new in its application. I have started about twenty-five flutet players in the first four grades and two in the kindergarten. The flutet players are going through a thorough course of approximately 300 pages of music. When they complete the same requirements that a clarinet or saxophone player completes for promotion to the band they will be transferred to string instruments. A few weeks ago a little girl in the kindergarten and her brother who is in the second grade completed the flutet course and were transferred to violin. It is well near uncanny to watch the little five year old girl read the most complicated rhythms at sight. It is in-

(Turn to page 20)



The Radio Symphonette as it appeared in its triumphant spring concert in May.

My Happy Experiments with the Radio SYMPHONETTE

● HAVE YOU HAD THE PLEASURE of a good kick in the pants lately? That is exactly what I got when I talked to David Bennett a year and a half ago, and it is the best thing that ever happened to me. Here is the jolt that jarred me out of my complacency:

Mr. Bennett said, "The school instrumental music setup does not meet the needs of the present day student and his community. Our schools should add a new ensemble patterned after the radio concert orchestra. It must be modern, versatile, and thoroughly American, with a wide range of tone color. It should be more flexible than a symphony orchestra, as solid as a concert band, and as rhythmic as a top dance orchestra."

I asked him to describe this ensemble he had in mind. He replied that its outstanding feature is its fixed instrumentation; that is, for all wind and percussion, there is but one player to a part. String players, however, may be doubled at will. Here is the instrumentation:

- 4 or more violins (we use 8)
- 1 or more cellos (we use 2)
- 1 or more string basses (we use 3)
- 2 flutes (1 doubling piccolo)
- 1 oboe
- 1 bassoon
- 4 B-flat clarinets
- 1 bass clarinet
- 2 alto saxophones
- 1 tenor saxophone
- 1 baritone saxophone
- 3 trumpets



By
Fred R. Bigelow
Director of Music
Geneva (Ill.) High School

- 3 trombones
- 4 French horns
- 1 baritone horn
- 1 tuba
- 3 percussion
- 1 piano

After Mr. Bennett explained his proposal in detail, it was so convincing, and seemed so sound educationally, that I was eager to try it out as soon as possible. During the summer of 1941, I organized a community ensemble

which corresponded exactly to the above instrumentation. We called it a BANDESTRA, but later changed the name to RADIO SYMPHONETTE. Mr. Bennett arranged three selections, and we went to work on them. After three rehearsals, they were presented in a public concert, and audience and players alike were so enthusiastic that we decided to organize a school Radio Symphonette.

The results the following year were amazing. The new ensemble turned a dying orchestra into a dynamic musical organization capable of presenting the two best instrumental concerts ever staged here, and culminated in a demonstration at the Music Educators National Conference in Milwaukee. Its music thrilled not only our adult concert goers, but also our student body here at Geneva High School.

We like Radio Symphonette because it is colorful, brilliant, sonorous, and above all, it's American. It possesses the modern idiom which this generation of Americans has definitely approved as its favorite style. Tune in on any big broadcast designed to attract a maximum number of listeners, and you will hear a versatile orchestra capable of performing a concert overture and latest dance arrangement with equally good finish and taste.

The Radio Symphonette has been a two-fisted stimulant to our music department,—the kind that doesn't wear off after a few weeks. It provided a

real challenge to our better players, and overnight these loafers became student musicians of vital interest who began working at top capacity. Mr. Bennett's unique orchestration fascinates youth, and grips their interest during rehearsals.

When a Radio Symphonette is added to the music department, it offers one more level of musical attainment toward which all players may strive. In Geneva, we now have four levels of achievement for wind and percussion players, and three for the strings. We have a beginning band, an advanced grade band, the high school band, and the Radio Symphonette. For string stimulation, there is the beginning string class, the grade orchestra, and the Radio Symphonette.

This new ensemble provides a beautiful solution to the *string problem*. Dozens of recent magazine articles testify to the decline of the orchestra in all but the large school. While many factors contribute to this, it is probably true that the small school has too few students of sufficient talent and interest to build an adequate string section. However, any director should be able to develop a minimum of 4 violins, 1 cello, and 1 string bass. Naturally, more strings will sound better, but even with this minimum, they can be very effective. In the Radio Symphonette, the string section does not have to have the tonal foundation as in the symphony orchestra, but instead contributes a change of color, delicate pizzicato effects, and bits on harmony. Students love to play parts in these styles, and there is no "second violin problem".

Good intonation is more easily attained in the Radio Symphonette. In the concert band, there may be several wind instruments playing the same part. A clarinetist, for example, must tune with those sharing his part as well as the section as a whole. In our new ensemble, there is only one player on a part, and that means he can concentrate on tuning and blending the chord. Also, the compactness of the group makes it easier to tune with the ensemble as a whole.

The Radio Symphonette has interesting parts for all players. In the average smaller school orchestra, the director has a difficult time maintaining a full brass and percussion section, because these parts are too uninteresting unless the selections are taken from the standard symphony literature, and these are too difficult for the orchestra as a whole. Music as arranged by Mr. Bennett has attractive parts for all.

The Radio Symphonette sounds rich, full, and solid; yet, all voices and harmonies are clearly defined. Many

school orchestras are weak, thin, and immature. This is because the arrangements call for a strong foundation of string tone, and this has been impossible to attain except in isolated instances. The new instrumentation offers fullness without sacrificing flexibility.

Now what about music for this combination? In addition to Mr. Bennett's several arrangements made especially for Radio Symphonette, we experimented in adapting regular band and orchestra selections. This gave us plenty of literature for the year's work.

Now Listen: Dr. Mize

By Lawrence Sardoni

Head of the Music Department

Mesa Junior College
Grand Junction, Colorado

● IN THE PRESENT WORLD

CRISIS it is our past, our present and our future for which we are fighting. We are laying down our lives for our heritage, the ideals and ways of living that are the product of thousands of years. The music of the past, along with all of those other factors which preceding generations have passed down to us, constitutes this heritage of ours.

As music educators it is our solemn obligation to present the great panoramic, or cosmic view of our art rather than the myopic. Our influence must be to broaden rather than to narrow the perspective of those with whom we come in contact.

The true musician realizes that Jazz music is important as an artistic factor of our time only in so far as Jazz reflects Twentieth Century life. Only upon the premise that Jazz is an artistic mirror of contemporary life can it in any way qualify as a subject to be given time for study and deliberation in our educational institutions. This writer is of the opinion that the factor of primary importance concerning Jazz is: *What is there about life in the Twentieth Century that should cause the artist to create this thing we call Jazz?* The instrumentation, harmonic and key progressions, and literary content and context are of a secondary nature.

Jazz (Pure Jazz, Swing, Boogie Woogie) is the artistic representation of that "dizzy" adolescent age, that period of the individuals life when human beings are neither children nor adults. But Jazz is not representative of all of life. Somewhat less than one-twelfth of the individuals life span can be said to be represented by this type of music. Can we ignore the other eleven-twelfths? Certainly Jazz is important, but so are all other

It seems as though Dr. Mize would have us shut ourselves off from the great treasures of music belonging to our yesterdays and he would have us ban all types of contemporary music not in the Jazz idiom. What a demoralizing thing to do. That, in this writer's opinion, would be the high road to musical degeneracy.

It is lamentable when a man as degreed as is Dr. Mize shows such utter disrespect for those holding opposite opinions as to spend his time conjuring up slighting and disrespectful names, especially so when his articles are printed in educational magazines. This writer is of the opinion that the thought contents of the articles by this gentleman are perfectly legitimate. Such controversy is beneficial in that it is conducive to rigorous thinking, but when the Doctor resorts to breach of professional ethics, steps should be taken to censor his articles prior to their publication.

types of contemporary music which embody the true spirit of these modern times, and likewise, so is all music of the past which is representative of the era in which it was created.

Taking this broad all inclusive point of view, which as artists and educators we must, just how much time in our educational program does Jazz rightfully merit? Furthermore, as Jazz is the music of the adolescent and inasmuch as its message is so utterly obvious, why waste precious time to enlighten youth of those things which it already comprehends most perfectly when that self same time could be utilized in giving to youth that which would enrich him in his understanding of the past, his appreciation of the present and his expectation of the future.

A Measuring Stick for the Marching Band

By Charles G. Morehead

Blytheville, Arkansas

Director of the High School Band

Author of "My Simplified Honor Point System for High School Band and Orchestra"
Dec. 1941

● **WHEN PREPARING THE MARCHING BAND** for the football games this fall, every director will desire a fine looking drill unit without having to take too much time from the concert band. After trying



Mr. Morehead

many methods for improving the alignment of ranks, files, and diagonals, I came upon the use of a *measuring stick*, which is a practical, short-cut way of improving the appearance of the marching band.

On the practice field, exactness of the spacing of band members is usually a problem. Some of the files may come too close together or become somewhat curved. Then a few of the ranks will lag behind or rush the group in front, while other ranks tend to be ragged in appearance, each person thinking the other's spacing is wrong.

Of course the director can spend much time counting the number of steps for every five yards, can use strings with spacing indicated on them, can drive pegs into the ground for guidance, can use lines and other gadgets, together with shouting through his megaphone at various members out of line. A disadvantage of any or all of these methods, in addition to the amount of time required, is that they are more practical when the band is marching but isn't playing. To avoid spending many hours on the marching band that I would like to devote to the concert group, I chanced upon the use of a measuring rod.

If you should decide to use the

measuring stick, you will first have decided how many you plan to march in your band for the football season. Then you will have assigned each person a definite place that he will keep during the entire season—provided he meets with your weekly requirements. Next you will have appointed substitutes from your reserve ranks for any vacancies that may occur, instead of having to move one or more persons from regular places in the band.

After your definite positions have been assigned, you are ready to use the measuring device. The size of your band will determine the length of the measuring stick. For bands of 60 members or less, a distance of two and a half yards apart is a convenient spacing for all bandmen, because of the five-yard lines on the football field. If there are over 60 pieces in your band, you may prefer the individuals to be closer together,—two yards apart or less.

Thus, for the band of 60 members or less, your measuring rod will be two and a half yards in length. Students in the woodwork department of the school will gladly furnish you one by smoothing a piece of scrap lumber the desired length, and about one-half inch thick, perhaps round, carefully sandpapered. An old fishing cane will serve the purpose well because of its light weight.

If your drill field has five-yard

lines marked on it, every other rank of your band will be standing on a line. For measuring your ranks your stick will be used from the middle of one bandman's shoulder to the middle of the next one's shoulder. For the files, you measure from the middle of one person's waist to the middle of the next student's waist. In this way every member of your band is exactly two and a half yards apart in all directions. Hence your ranks, files, and diagonals line up accurately. The device will work whether your field has yard lines or not.

The director merely walks in front or to the side of the band while it is marching, and he touches the stick from the center of one person to the center of the next. Your rank or file immediately gets correct spacing. An assistant director or drill captain will serve just as well. In a very short time you will be required to use the measuring stick less and less, because the leaders of the ranks and files will have the exact distance fixed in their minds.

But if they are wrong, there is no criticism of the individual by you, for he sees at a glance how far wrong his position is. While the band is playing on the march, the measuring stick will correct any errors without the use of the spoken or shouted word. And the saving of shouting through a megaphone is usually welcomed by a director. This elimination of guess work causes exactness of spacing with never an argument or personal criticism: the measuring stick is the precise distance you wish. Thus your band becomes a thing of beauty regardless of where the spectators may be. And your demanding exactness in spacing will bring improvements in every phase of the marching band.

Since our football team has won the Arkansas championship for the past two years, our band has had to be on its toes to keep up with our fine football team, as we played for all games, at home and out of town. The measuring stick described in this article solved the appearance problem of the marching band, as it takes the guess work out of spacing ranks, files, and thus solves diagonals. It causes the spacing of band members to be exact instead of ragged, and in a short time.

Buy Another
Bond Today!

School Music News

More Music
for Morale

Section of The School Musician

VOL. 14, No. 1

SEPTEMBER, 1942

PAGE 15

DIRECTORS MAKE CHANGES

LeRoy Rowley has changed his address from Beaver Falls Junior High School, Beaver Falls, Pa. to 1661 S. W. 12th St., Miami, Florida.

Archie O. Wheeler, formerly of Douglas, Wyoming, has accepted a position as Director of Instrumental Music, Box 863, Laramie Public Schools, Laramie, Wyoming.

Frederick E. Cunningham has left Staatsburg, N. Y. to accept a position in Walden, N. Y., where he will be in charge of the high school music. New address is 74 Gladstone Ave., Walden, N. Y.

Elden Torbensen has left Afton, Wyoming to accept a teaching position in Downey, Idaho.

Flora Goes to Hebron

George W. Flora, who taught at Chadwick, Illinois last year, will teach at Hebron, Indiana this coming school year as band and vocal instructor of the grade and high school.

Harry E. Holmberg, former bandmaster of Boulder, Colorado now resides at 2525 Leland Avenue, Chicago, Illinois.

Clarice Arnold, who was Director in the Umatilla, Florida High School, is now located in Floral, Alabama.

Foust to Littleton

Donald L. Foust has transferred from Fort Morgan, Colorado to Littleton, Colorado. New address—Rt. 2, Box 55, Littleton, Colorado.

Wm. H. Gould, formerly of Spokane, Washington, is now located in the Music School, U. S. C., Los Angeles, California.

Leon G. Titus has changed his address from Havana, Illinois to State and 8th, Flora, Illinois.

Kenneth Hughes, Director, is now located in Kokomo, Indiana at 601 S. Webster Street.

Charles Tegtmeyer has moved from Capitan, New Mexico to 1029 S. Main Street, Ottawa, Kansas.

Green Goes to Ann Arbor

Elizabeth Green, who is a frequent contributor of fine articles to The SCHOOL MUSICIAN, has moved from Waterloo, Iowa to accept a teaching position in Ann Arbor, Michigan, with an instructorship in the University as an adjunct. Readers of this issue will be pleased to find another interesting and informative article by Elizabeth Green in this number.

Leigh Homstad, Bandmaster has moved to Springfield, Minnesota from Rockford, Iowa.

Charles V. Hinman, Music Supervisor, has moved to 120 S. Dewey Street, North Platte, Nebraska from Summerville, Ga.

John H. Wakefield has changed his place of residence from Antlers, Oklahoma to Barnardville, N. C.

Ralph Rush, that man who brought national fame to the Cleveland Heights High School band and orchestra, where he has been Director of Music for many years, is now with the Trojan Band, University of Southern California in Los Angeles.

ENTIRE NATION TO JOIN IN SINGING NATIONAL ANTHEM ON ARMISTICE DAY

A Hundred Thirty Million Voices to be Raised in Greatest Patriotic Demonstration in History. All School Bands and Orchestras Urged to Take Part. Radio to Serve as Monitor

Chicago, Ill.—A nation-wide musical demonstration of American unity as a feature of the Armistice Day observance on November 11th was proposed by the Music Industries War Council at a meeting held here on September 9th.

The plan is to ask every American man, woman and child—130 million strong—to join in singing the National Anthem immediately following the one-minute silent tribute to the heroes of World War I at

11 a. m. All radio stations will be asked to broadcast "The Star Spangled Banner" at that time, and bands and other instrumental groups will be encouraged to play the anthem in streets and public squares. Newspapers will be called upon to publicize the event and ask for 100 per cent cooperation from everybody. The American Legion, which is in charge of Armistice Day celebrations throughout the country, has already been approached and asked to give its support.

It was also announced at the September 9th meeting that J. M. Tuttle, president of the RCA Victor Distributing Corp., Chicago, and Robert L. Shepherd, editor of The SCHOOL MUSICIAN, Chicago, have accepted associate directorships in the M.I.W.C. Mr. Tuttle has been named by President Max Targ to head the council's committee on music in industry, and Mr. Shepherd is in charge of publicity.

National distribution of the beautiful "Music Inspires" poster, original of which was unveiled at the council's annual meeting August 12th, will begin September 15th. The poster is designed to stimulate musical participation in the national war effort and to impress upon the American public the meaning and value of wartime music activities.

Plans for further promotion of the M.I.W.C. objectives, which include making maximum possible use of every available means for expanding music's role in the nation's victory program, are under consideration by the council's board of directors. Most important of the immediate aims of the Council is the movement to organize local chapters in major cities to stir up local musical activity in support of the war effort.

PLEASE NOTICE

Changes of address are numerous right now, and The SCHOOL MUSICIAN urges every subscriber who has moved to a new location to report their change of address at once.

But this is important. Give BOTH your old and your new address. Your stencil is filed geographically, not alphabetically, and it cannot be found and corrected unless the address under which the subscription was placed is known.

W. R. Wheeler has moved from San Saba, Texas to Freer, Texas.

Tells the Story of the Star-Spangled Banner

Charleston, W. Va.—J. Henry Francis has compiled a lot of research into an 8-page pamphlet which tells how and why this musical gem, so important in American history, came to be written. Many will be interested in reading Mr. Francis' story, especially in view of the National Sing on Armistice Day, an event about which you will hear more very soon.

The work was done for the State Historical Society, and copies of the pamphlet were run off by the Charleston School Superintendent for the teachers.

Coons Now at Hoopeston

C. W. Coons, author of the "Band Directors' Correspondence Clinic" in The SCHOOL MUSICIAN, is now Supervisor of Instrumental Music in Hoopeston, Illinois. Mr. Coons was formerly Director of the Department of Instrumental Music, Sunflower Junior College, Moorhead, Miss. We are sure all our readers join us in wishing Mr. Coons continued success in his new position.

Donald Rich is the new high school bandmaster at Chester, South Carolina, replacing J. A. Allen.

J. LeRoy Hellman, formerly of Friend, Nebraska, has accepted the position of Supervisor of Instrumental Music in Stromsburg, Nebraska for 1942-43.

Val Hill, instrumental director of the Alliance City Schools, has been granted a year's leave of absence from his position to study for his Master's Degree at Colorado University in Boulder, Colo. During his absence, Mr. Milton Nunamaker will direct the school's instrumental music program under the guidance of Fred O. Swan, who becomes the Municipal band director in addition to his duties in the High School as Vocal Director.

TEXAS BUILDS FOR A POSTWAR WORLD OF MUSIC

Austin, Texas—The four-year-old department of music at the University of Texas has occupied its new \$475,000 building, constructed on brand new acoustical principles, with curved or angled walls, suspended ceilings and floors on springs—all designed to direct sound, rather than to eliminate it.

In a large second floor practice room, the walls are fluted, in much the same manner as the latest-design broadcasting studios.

Walls and ceilings—and in many cases flooring as well—are of wood paneling in natural finish.

The structure—completely air-conditioned—is the first of a proposed three-building fine arts group, the others intended to house drama and art. The Music Building affords administrative offices for the College of Fine Arts, office space for the music staff, 50 sound-proof practice rooms, numerous classrooms, and a 500-capacity recital hall wired for radio broadcasts. The recital hall is equipped with a \$35,000 specially-built pipe organ, and with a stage elevator for hoisting the organ and other heavy instruments from storage rooms in the basement.

Exterior of the building is of shell stone and cordova cream blocks with a red tile roof—harmonizing with the Spanish Renaissance of the University's other modern buildings. It is constructed in an L shape, with the short leg of the L forming the recital hall, which is entirely window-less.

The music department this year graduated its first class since its establishment four years ago, with five degree candidates. Its staff has grown from four members during the first year to 23 in 1941-42; its curriculum from 16 courses to 125; the size of its student body from 40 majors to 130, with some 600 students from other departments now taking music courses as electives.

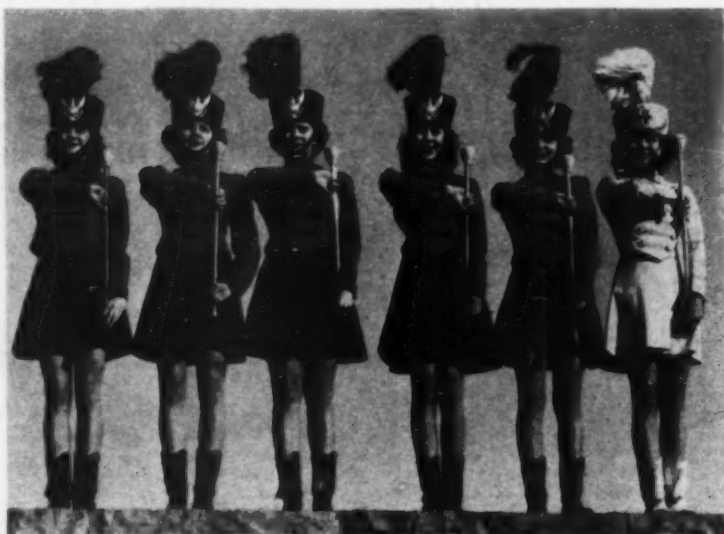
State Music Clinic to Be Held at Illinois Normal

Friday, October 9, has been selected as the date for the Eighth Annual Music Clinic at Illinois State Normal University. In charge of the high school vocal sections will be Miss Ruth Hill, who directs choral organizations at the Indiana State Teachers College. Prof. Traugott Rohner of Northwestern University, who supervises instrumental music in the Evanston Public Schools, will conduct clinic sessions with an elementary school orchestra.

A group of St. Louis Symphony Orchestra artists are to discuss and demonstrate woodwind and string instruments.

The clinic sponsored by the ISNU music department is of special interest to public school teachers.

Very Very Very Very Pretty



This is the Augusta, Kansas, High School Twirling Corps which performs as a drilling and marching unit at all ball games and numerous other functions. At the last spring concert the girls used lighted batons and made a big hit. They twirl as a unit and have introduced several novelties in their routines. Left to right—Faith Severson, Dorothy Jean Safford, Barbara Dunsford, Marjorie Hedrick, Violet Norton, Aurilla Patterson, drum major. Raymond Henderson is Director of Music.

A New Wrinkle For Majorettes

By H. P. Halbran
Olean, N. Y.

I have recently tried out what I think is a new idea for a stadium presentation by a group of majorettes in front of a band. There should be at least eight, if possible, more. This movement is easy, practical and very effective and in no way interferes with any regular twirling routine which they may have. It is intended as an opening movement and sets off whatever manipulations they are in the habit of using. It is not by any means complicated, so that any group with even a little experience should be able to learn it in a short time.

Here's the idea. We will say that there are thirteen majorettes. The majorettes make their appearance without batons. The batons are corded up at right of band. Majorettes are in straight line formation, spaced about a foot apart at right and left of band, the first in line being in line with the first row of musicians. There are seven majorettes on right and six on left side. The leader or drum major in the rear on right side. Now for a good snappy piece of music and we are ready. If it has an introduction, at the end of the introduction, on a whistle signal from the drum major, they count three, then march forward right foot first seven steps, those on the right make a square turn to the left and those on the left make a square turn to

the right, each group marching toward the other until they are about a foot apart. Then they mark time until given a whistle signal by the drum major. After a count of three, six on the right turn right face, and six on the left turn left face so that all face straight ahead. The drum major has taken a position near batons so that he or she can pick them up one at a time without any difficulty. The drum major now picks up a baton, passing it to majorette No. 2, who twirls it and passes it on to No. 3 who repeats the movement, passing on to No. 4 and so on until it reaches No. 13. As soon as the first baton has left the hands of No. 2, the drum major passes her another so that batons are going down the line one after another, revolving to the right and traveling to the left until each majorette has a baton. At the finish, they will all hold batons in same position. A signal by the drum major brings them into a two flank position. In this position, they do their regular twirling routine, after which at signal back to single line position, marching off at right and to rear of band. Count three after each signal in order to obtain precision in formation changes or baton movements. Start right or left foot first, as preferred.

Nathaniel Shilkret's VICTORY MARCH OVERTURE, introduced recently by Edwin Franko Goldman, was the featured work on a recent Chicago Musical Festival. The work is a brilliant, stirring composition utilizing a narrative by Francis C. Coughlin. The theme is the American tradition as a people who cherish freedom, hate war, love peace. Mills Music, Inc. is publishing VICTORY MARCH OVERTURE in band and orchestral arrangements by the composer.

The Army and Navy Assist Bainum in His Greatest All-Star Show

Chicago, Ill.—Undisputed champion of blackout football band formations is Glenn Cliffe Bainum, Bandmaster, Northwestern University. For years his between-the-halves performances at the All Star football games at Soldiers Field has been the stellar attraction separating more than a hundred thousand fans each annum from their folding lettuce.

Each year Bainum pyramids his past triumphs. This year with war as his subject matter, he so completely thrilled and amazed his stadium audience that the last half of the game was witnessed in a complete fog.

Enter the All College Band, 175 members from fifty different colleges and universities, 20 drum majors and twirlers. A fanfare, and out of the complete darkness flashes three thousand red, white and blue lights on instruments, band caps and batons.

Band plays "March of the Champions" and "March of the Steel Men" while revolving in a great circle like a giant pin wheel which breaks like a roman candle into smaller wheels and then into stars. A pistol shot in the dark. The five stars are connected together by seventy-five foot streamers of red, white and blue lights, the whole ensemble forming a huge single star with the five smaller stars at its points. The spectacle spreads over the complete gridiron.

"This Is Worth Fighting For" says the band, and behold the Liberty Bell, the great Northwestern University band drum on its carriage serving as the clapper

which swings back and forth. The "ding dong" is silent.

Now the Statue of the Goddess of Liberty. Music: "Sembler Paratus". Magnesium flares reproduce the Torch and a brilliant electrical display gives the crown.

What, no "V" for Victory? Bainum had it.

Two hundred and fifty soldiers enter the field. The U. S. flag is formed by 2,500 sailors. This is done by the sailors on signal raising above their heads large sheets of red, white and blue cardboard properly placed.

And here in the midst of this grand tableau Bainum snaps his climax. At the center of the field between the flag and the "V" great spotlights reveal the soloist on the platform, Olive Arthur Wilson in magnificent patriotic dress, who gives us the National Anthem.

The game? Who cares about that?

New Man at Mayville

Mayville, Illinois—A new man fills the podium at the Mayville High School this year, his name John L. Kimball. He will also direct choral music, and his fine record in the past assures a good showing for the coming school year.

Mr. Newman Replaced

Sedro Woolley, Washington—The new director of the local high school band, Mr. Ben Grandy, has taken charge and promises a fine band this year. Mr. Grandy replaces Mr. Newman.

Stevens Takes Over

El Dorado, Kansas—Bandmaster W. A. Stevens will be in charge of the high school band here this year. Mr. Stevens was formerly at Lebanon where he had good success and promises a splendid year for the local high school band.

Paula Jane Fite The School Musician's Glamour Girl

For September



This talented young lady of Lebanon, Missouri, walked off with a First Division rating at the Region Nine Music Contest in Omaha, Nebraska on May 8. This was the fourth honor rating she had received this spring.

And is her father proud of his musical young daughter? He is Paul Fite, Music Director at Lebanon, Missouri, and his pride and joy is Paula Jane.

In addition to playing in the string trio, Paula Jane is concert mistress of the High School orchestra.

And when the band plays, you will notice a little girl playing the flute who looks very much like Paula Jane—and it is Paula Jane! Her talents are not confined to one or two instruments—Nosiree!!

The drum corps can also boast of Paula Jane's presence. A natural feeling for rhythm is shown when Paula Jane struts her stuff and twirls her baton.

And last but not least, if she tires of playing her various other instruments, Paula Jane can play the pianoll

E. L. Cross, up until now band director at Minden, Louisiana, looks well to the future. With his subscription order just received he says, "I'll let them accumulate and read them after the War. I file them away for information." Mr. Cross is now in uniform.

Says Sister Catherine Cecile, O.S.F. of Cincinnati, Ohio, "You are right; we just can't get along without The SCHOOL MUSICIAN."

Private J. W. King, Jr., of the Air Force Band, Perrin Field, Sherman, Texas, wants his new subscription sent directly to his post of duty. "I shall look forward to The SCHOOL MUSICIAN as a means of keeping in touch with the profession I left to join the army."

WHAT HAVE YOU BEEN DOING THIS SUMMER IN THE WAR EFFORT

Has your band been idle, disbanded, this summer? Or have you been working with your community in promoting the sale of bonds, giving draftees a happy send-off, aiding in scrap-collecting drives. The School Musician wants stories and pictures of School Bands and Orchestras in actual, productive war work. The reporting of these things for publication is in importance second only to the work itself, because we thus spread the idea abroad and increase the war activities of all bands, in every town. Please send all the news and pictures you can of your efforts for quick Victory. Send them now and keep them coming. Don't let this be neglected.

They Gave Him the Gate

Recently added to the palatial estate of the Lenoir, North Carolina, High School band was a broad gate which leads almost directly from the band building to the athletic field.

With the pictures sent us by Uncle Jim (Captain James C. Harper to you), came a letter which touches our heart and is published here as a suggestion to other

directors who may be able to take a hint without having a brick fence like this fall on them. Uncle Jim says—

"Before I begin our collecting for subscriptions for our band membership to The SCHOOL MUSICIAN for the approaching school year, I thought it would be wisest to check and see if the sixty cent rate is still available in quantity orders as in the past. If not, please let me know the present rate.

"I recall noting in a recent issue of The

SCHOOL MUSICIAN that the number of pictures of school music groups, etc., would no doubt be restricted owing to increased costs, scarcity of metal, etc. In that connection, we will give standing instructions now that in the event you care to use any pictures of our band, band members, our building, buses, or anything else closely related to our band and its work, you are at liberty to ship us the



Uncle Jim's Gate

cut as soon as you are through with it, with your bill for same. We will take care of the cost of as many as you will use."

The answer is yes, or rather no. The price is the same. We have not advanced it. In lots of twenty or more, the subscription price is sixty cents a year. This is predicated on all subscriptions being included in a single order covered fully by a single remittance.

And brother, we'll welcome your pictures, and we'll print them and we'll send you the cuts, and the bill. And this is the idea we hope will percolate in the bosom of many a director's uniform.

N. U. Summer Concert Band has National Reach

Evanston, Illinois—More than half of the states of this Nation were represented in the Northwestern University Summer Session Concert Band which remained for six weeks on the Campus this summer. Although 33 of the 95 members were Illinoisans, many came from such states as Louisiana, Texas, New York, Idaho, Oklahoma, and Montana.

The Band gave a campus concert each Wednesday evening on the Deering Meadow to audiences numbering up to 2500. Chicago and Evanston music lovers have acquired an expectancy for these concerts. Even the weather man has been appreciative, providing beautiful summer evening weather invariably each Wednesday night for the past two years.

Guest conductors this year were: Ralph Rush, formerly band director at Heights High School, Cleveland Heights, Ohio, and now with the Trojan Band at the University of Southern California, Los Angeles; Dr. Frank Simon, Director of the Frank Simon's Band of Middletown, Ohio, and instructor at the Cincinnati Conservatory of Music. Percy Aldridge Grainger gave a piano recital.

Most of the members of the Summer Session Concert Band are band or orchestra directors in their own right during the regular session in their own schools. They appreciate their privilege of sight-reading or playing in concert the new selections which have come to the attention of the guest conductors during the year.

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School Music in Review

John P. Hamilton

Band

"*Heroic Overture*" by Otis Taylor, arranged by Charles J. Roberts. Opens with trumpet, cornet and drum introduction of two measures—a sort of attention call leading into the principal theme. The main theme is a stirring twelve-eight with a solid staccato background. An ad lib clarinet cadenza forces the modulation, after a four measure interlude, to introduce the second theme—a very pretty andante sostenuto with melody and counter melody. Heard first in brass, then in woodwinds. (Watch for the concert F flat in second measure after number one. Young players have a tendency to play it too short and out of tune.) A bugle call divided between clarinets and cornets brings in a new snappy six-eight march movement employing cornet lead. This movement is well developed in three part form and leads into a recapitulation of the first theme, then a fast closing section which is really a development of the march theme. A splendid overture close—have brass alternate breath to sustain long notes and don't count it out, keep 'em guessing and make trombone and tuba attacks terrific. A fine overture for any high school band. Published by Irving Berlin, Inc., N. Y. Price, full band, \$1.00.

"*Marching to Victory*", by Karl King. A folio of sixteen original marches. Good marches, good program names. "United Nations", "Liberty Fleet", "Gallant Marines", etc. Published by C. L. Barnhouse Co., Iowa. Price, each book, 35 cents. Conductor, condensed score, \$1.00.

"*Himno Nacional Mexicano*", by Jaime Nemo. Arranged by Harry Henneman. The Mexican National Hymn makes a very fine march—pleasing melody with stirring diatonic bass movement. Published by Edward B. Marks Corp., N. Y. Price, full band and conductor, 75 cents.

"*This Is Worth Fighting For*", by Edgar De Lange and Sam H. Stept. Arranged for band by William Teague. A march in song form with a cute little verse. Published by M. Witmark Sons, N. Y.

Choral

"*Heavenly Union*", a concert transcription of a very superior negro spiritual, beautifully done by R. Nathaniel Dett. Baritone and tenor solos and mixed a cappella chorus. Requires a good group. Published by Mills Music, Inc., N. Y. Price, 20 cents.

"*May Night*", by S. Palmgren. L. E. Walters took this well known modern piano piece and made a beautiful three part treble arrangement. Beautiful text too. Look this over. Published by Carl Fischer, Inc., N. Y. Price 15 cents.

"*Victory*" (American selection for mixed chorus, or unison, with piano or band accompaniment). Opens with victory theme, then "Hail Columbia", "America", "Columbia, the Gem of the Ocean", "Maryland", "Dixie", "America the Beautiful" and after a respectful pause, "The Star Spangled Banner." Band collection arranged by Paul Yoder, choral version by Edward S. Breck. Published by Carl Fischer, N. Y. Price, 20 cents.

Sam Fox Publishing Company has a fine arrangement of "Semper Paratus" (Always Ready), the official Coast Guard marching song. Available for band,

orchestra, male chorus and mixed chorus. Choral parts, 15 cents.

Harry Solter's musical setting to the "Pledge of Allegiance" is extremely well done for school use. Available in unison, two and three part treble, four part male and mixed. Published by Irving Berlin, Inc., N. Y. Price, 10 cents.

Orchestra

"*The Army Air Corps*". Official song of the United States Army Air Corps. Words and music by Robert Crawford. A vocal orchestration that makes an unusually fine march for orchestra when



Mr. Hamilton is Director of Orchestra and Symphonic Choir at the Theodore Roosevelt High School in Chicago.

string parts are properly bowed. Published by Carl Fischer, N. Y. Price, 75 cents.

Miscellaneous

William F. Ludwig, of the W. F. L. Drum Company, has just published a book that solves all the school directors' drum problems. "Complete Drum Instructor". Contains chapters on the art of snare drumming; orchestra, concert and field drums; tuning the snare drum; care of heads; selection of sticks; the bass drum on the march; the bass drum and positions; use of cymbals and double cymbals; the tambourine, castanets, triangle and bell lyra; tympani technique, history and use in orchestra and band; tympani heads; selection of sticks; holding tympani sticks; setting the head—tuning—the roll—attacks—muffling tone, etc. Plus a complete set of fundamental exercises for each of these instruments. Better have this book on hand this fall. Published by W. F. L. Drum Company, 1728 N. Damen Avenue, Chicago. Price, \$1.50 complete.

M. Witmark has three fine baritone horn solos for concert or contest. "The Debutante" by Herbert L. Clarke and Arthur Brandenburg; "Carnival of Venice" by the same authors; and, "Autumn Dreams", by Leo A. Zimmerman. Price, first two, 75 cents; "Autumn Dreams", \$1.00.

"Gekeler Method for Oboe", by Kenneth Gekeler. A fine volume two book to follow any good elementary method. Published by Boosey Hawkes Belwin, Inc., N. Y. Price, \$1.00.

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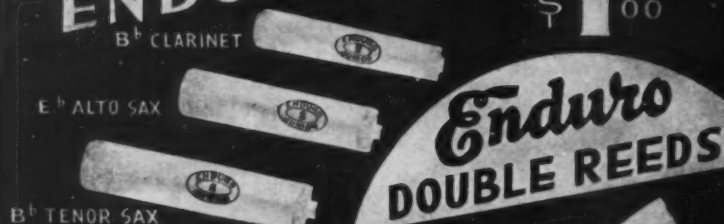
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It's Never Too Soon

(Continued from page 11)

interesting to note how much faster these students progress on the violin than those who have not first completed the flautolet course. Training young players on flautolet first has the following advantages: (1) It discovers whether the student has talent or not without a big investment and it does not involve a school instrument during this trial period. (2) It teaches the student to read music accurately and gives him a sense of pitch. (3) When he is transferred to a string instrument, he has fewer problems with which to cope and should advance faster.

Some people contend that if a student is started on a flautolet (a blowing instrument), the student will have a tendency to transfer to a band instrument instead of a string instrument. I have found this not to be true. Young students in the first and second grades have no preference and in most cases will play anything the director suggests. These flautolets were principally designed to develop band players, but I found them just as practical for training string players.

Keep the Orchestra Balanced

In order to develop enough players to keep the high school orchestra well balanced from year to year, it is necessary to plan the program many years in advance. For example, a group of students beginning instrumental study in the fourth grade, should not be all violin players—a proper balance of violin, viola, cello, and string bass players should be started. Then when this group graduates, no one section will be completely lost. Care should be taken that a balanced group be started in each grade.

There is another reason for being meticulous about starting a balanced group in each grade. This reason is the development of ensembles. It is far better that all members of a string quartet, quintet, or sextet be all from the same grade. Their school schedule will enable them to get together for rehearsal with fewer conflicts if this is so. It enables them to develop a high degree of proficiency over a period of years. An ensemble which has maintained its same personnel over a period of five or six years should be doing its best work in the senior year, but too frequently, it is broken up in the last two years by graduation of one or two of its members. When the members of the ensemble are all from the same grade the ensembles may continue until all of its members are graduated.

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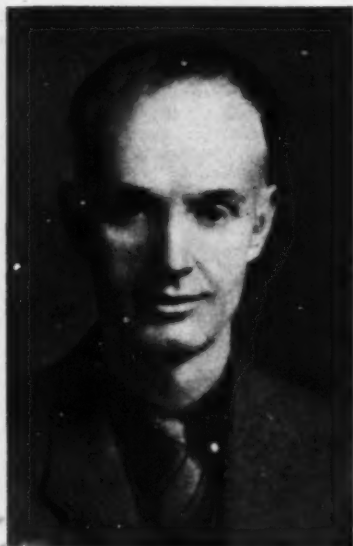
Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

A new school year is again under way and it appears most likely that school bands will be busier than ever, for more emphasis is being placed upon music for morale and the school musicians are in the logical spot to provide the stirring march tunes to keep folks whistling and tapping their feet.

Already in Chicago a new organization,



Mr. Noonan

Music Industries War Council, has been set up and is urging local organizations throughout the country to answer the President's plea for more bands and more parades. The suggestions of this council are so worthwhile that they are re-produced herewith:

1. Provide musical send-offs for armed

force recruits leaving for service.

2. Plan musical programs for the sale of war bonds and stamps.

3. Provide musical entertainment for army camps, U. S. O. centers, etc.

4. Have musical groups accompany salvage collection groups.

5. Provide concerts and song-fests to build spirit and morale.

6. Provide for patriotic music at public rallies.

7. Emphasize school music program and its worth toward the American way of life.

Now there is a big job cut out for musicians everywhere and a job that will help out the cause, so "go to it" boys and girls and show 'em you can do your bit.

Parades and drums are synonymous. The ruffle of the drums has always announced the martial spirit. With more parades the order of the day, drummers will have to brush-up on their street beats and put in a lot of practice to stand the tough grind of the parade job. A word of admonition about parade drumming! For goodness sake, learn solid snappy street beats. (They don't have to be too involved—the simpler ones really work out better), and play them with confidence and precision. Nothing sounds so bad as "sissy" street drumming. You always want an opportunity to really let go and "smack 'em" so here's your chance!! and don't miff it!

Take your drum section out on the football grounds whenever possible and practice. That does the trick!

Now a word about securing drums and accessories. As we all know, Uncle Sam has curtailed musical instrument manufacture where critical materials are involved. Drum makers are going ahead as best they can, of course, and complying 100 per cent with government requirements and are producing "Victory Models" that are entirely satisfactory. Drum heads, sticks, etc., are still available but certain items such as cymbals, metal holders, etc., are pretty tough to obtain. It is, therefore, important to take good care of the equipment already on hand and co-operate with your dealer in securing any new equipment needed.

In the drum corps field, new bugles are not being made, but fifes are still available and a fife and drum corps can be formed.

Fifes are not difficult to play and a good fife and drum corps is to be reckoned with for fine martial music.

In the mallet instrument field, bells, vibraphones and chimes are out but victory model marimbas are still available. Tympani, both pedal and hand types are out for the duration due to copper, steel, and aluminum restrictions.

I have had several "communiques" concerning snare drumstick twirling, juggling, etc., and am sorry to advise that there is little printed information to be had in this line, at least I know of very little. I have found that good baton twirlers are usually fairly adept at this so there's one idea. Frankly, I gave up trying to juggle or twirl drumsticks years ago as my fingers seem to be inherently "buttery". However it's a pretty flashy thing if you can do it, so the best suggestion I have to offer is that you see your ace-baton twirler for ideas.

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**Keep Your Eye Peeled for
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Lubbock, Texas—From the band room of the Texas Technological College about a dozen instruments of great value, according to reports just received from D. O. Wiley, Director of Bands. The list of stolen goods includes several bassoons and clarinets.

If you have reason to suspicion communicate with Mr. Wiley or Don Reeder, Chief of Police, at once.

The new supervisor of vocal music at Elkhart, Indiana, is William Gowdy, who formerly taught at Winterset, Iowa. Director of instrumental music David Hughes is giving his football band the works in preparation for a big game schedule this Fall.

To Terre Haute, Indiana, goes V. E. Dillard to take charge of the band work at the State Teachers College, filling a hole left by Joseph A. Gremelspacher who is now practicing a new line of tactics at the U. S. N. R. aviation base in Peru, Indiana.

Austin Kidwell, who for the past two years has directed the band at Wynnewood, Oklahoma, has moved to a larger system in Pauls Valley.

Arnold Lehmann, who taught music last year at Colfax, Wisconsin, is now in charge of vocal and instrumental music at New Richmond.

The duties of Mr. H. F. Williams, formerly supervisor of music at Cherryhill Township High School, Penn Run, Pa., have been taken over by a Miss Caroline McCunn.

The H. & A. Selmer company of Elkhart, Indiana, large national distributors of musical instruments, has just issued a new Fall catalog without band instruments. Isn't War wonderful?

Mills

Continuing his advances into the field of Modern American Music, Jack Mills, president of Mills Music, Inc. has signed to exclusive contracts Ernest Gold, whose PAN AMERICAN SYMPHONY was recently performed by the NBC Symphony, and Dai Keong Lee, young Hawaiian composer now resident in the United States, whose PRELUDE AND HULA was performed a few weeks ago in the Lewisohn Stadium series.

On the occasion of the contract signing, Mr. Mills reiterated his belief that now, as never before, is the time for our native composers to win recognition and consideration. "The great growth of interest in American music as exemplified by the tremendous increase in the number of bands and orchestras throughout the country is a sure sign that our American composers have at last come into their ascendancy", he said. He feels, too, that the widespread acceptance in the schools and colleges of the compositions of Morton Gould and Roy Harris, also under exclusive contract to him, is a concrete indication that American works are now taking hold of the public's interest and attention.

The Band Directors' Correspondence Clinic

Send your ideas and problems to C. W. Coons, Director
of the Department of Instrumental Music,
Hoopston, Illinois

Now we face the double-barrelled problem of running the varsity band program and the beginners' classes for the new school year. Most interest seems to be evinced in the latter part of the program, so here goes on that subject with a bunch of random observations taken from the experience of men ranging from the Supervisor of Music in one of our major cities to your columnist.

In the first place, to quote the supervisor of music mentioned above, weed out as soon as possible the ones of the beginners who have a lackadaisical attitude;

they will do more harm to the ones with an aggressive interest in their music than the music will do good for the former. Your experience with these students in pre-band work, if you had any such preparatory courses, and their work records in other school courses should give you a valuable index to go by in making your selections for playing school instruments, or recommendations to parents for the purchase of instruments for their children. It is not fair to the child or to the parent who supplies the money for the musical education of the child to let a student struggle along wasting his time and yours if he lacks either the interest or the aptitude for music. Sometimes a shift of instrument or of section will help the child, but don't depend on this to solve a problem that ought to be dropped instead of solved.

Don't forget, if you can work it out that way, to have players from the varsity band, preferably last year's beginners, coach and supervise the practice of the new ones. The first year students can remember the problems they had and will concentrate on them with the beginners; and remember that the young coaches will get more from the coaching than the coached; it is a profitable situation considered from either side.

Have you ever tried starting your beginners on just two instruments, clarinet for wood-wind aspirants and baritone for brass? In these two instruments you have the basic systems of both sections of the band.

When the clarinetist can play the second register with moderate facility, he can be changed to any instrument he chooses in the woodwind section with very little adjustment in technique on his part, for the second register is workably similar to the complete first two octaves of the flute, oboe or saxophone; the lower register has the same relationship to bassoon. There is a slight hardship worked on the student when he makes the shift, but this is more than offset by the convenience afforded by having a class composed completely of one instrument; furthermore, the problem of intonation is less acute on the clarinet, especially when this instrument is taught in a group, so the ear of the young player is better trained to play in tune when he begins to wrestle with the treacherous pitch of the oboe or bassoon or the stubborn tendency to be flat shown by the flute and saxophone. You will find as the class progresses that some of the students show a marked ability for the clarinet and they are to be encouraged to go on with that instrument; the other members of the original class should be changed to such woodwinds and saxes as their preference and the needs of the band dictate.

The class in baritone (for those who prefer the brass section of the band) should be trained in both treble and bass clef. Those who plan to change to cornet, trumpet, flugel horn, mellophone, or French horn will take the treble clef instruction and will play through any good

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method until they have achieved G on top of the staff. At this point their lip is well enough developed to change to any of the previously named instruments. The comparative ease of getting a tone on the baritone and, again, the relative ease of instructing a class of several players on the one instrument, instead of several types of horn in the same class, proves profitable to both the teacher and the beginning player. If you expect to change to trombone or bass or to continue on the baritone, it is advisable to start in the bass clef. By the time he has a two octave range, the student's ear will be well enough developed to ameliorate the problem of finding the positions on the trombone.

This method has a tendency to give the student fewer problems to master at a time, instead of making him learn to read, lip, breath, and finger all at the same time.

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The A. B. A. Forum

Hottest A.B.A. news of the month is of the induction of three stalwart members of the club (Grade B) into service with the rank of captain. Namely, they are Harold Bachman of Chicago, George Howard of Pennsylvania, and Eddie Mear of Wisconsin. These men and their assistants will operate in their respective clinics in somewhat the same manner as Major Bronson percolates on a national scale. Several other men have been assigned to similar duty but these are the three who have been chosen from the ranks of the A.B.A.

A direct communique from Captain Bachman, whose induction became effective on Tuesday, September 8, indicates that he will be stationed in Chicago with the Army Specialists Corps as Music Advisor to the Commandant of the Sixth Service Command. His present office is in the new Post Office Building.

The purpose of this newly created unit of the armed forces is to make music available to every man in the service,—not so much as listeners but as players. "Music," says the Commandant, "is a weapon of offense". Every soldier needs it, needs to be able to make it, for his own solace when the going gets tough.

"We are not concerned with bands in the service," said Captain Bachman, "but rather with the individual, to help him with any musical ability he may have, to see that he has some kind of an instrument if only a harmonica, to encourage him to take and have music with him on his world crusade for victory." Captain Wayne King will be engaged in similar work in the same office which has as its field the States of Illinois, Wisconsin and Michigan. Captain Howard will be similarly engaged in New England and Captain Mear will be stationed at Atlanta, Georgia.

Captain Bachman has taken a leave of absence until Victory from the University of Chicago and from the Educational Music Bureau.

It is probable that we can persuade these exalted gentlemen to contribute to this column from time to time of their experiences in this work which we believe is unique in army practice. No doubt, Captain Bachman will have plenty to say in the A.B.A. column of the October issue in order to clarify his real job and his real function, which is but vaguely suspicioned herein.

Please note that this party and wife are no longer residents of the Stevens Hotel. And imagine the unmitigated gall of Linn Sam's circulating a report that the Credit Department of the Stevens Hotel were trying for five years to get us out of there and finally had to call in the Army to do it. Our reputation stands unassailable and the less said about it, the better. Our new address is 222 East Chestnut Street and in future those sending birthday and Christmas gifts will please address them to that address, freight prepaid.

Enclosed find one dollar for which please send your magazine for a year. We enjoy it very much.—Elaine L. Yontz, Christmas, Ill.



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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Barker, N. Y.

"How does your French horn section line up this fall, Charlie?"

"Jim, we have four instruments and four players, but no section."

"You're lucky to have the horns, what are you worried about?"

"Four new people to break in, all playing a different style."

"Well, everyone's up against that, Charlie, the French horns always take care of themselves—they'll get by."

"You're off the beam, Jim. They may get by, but not as a horn section."

Butchers on Parade

"You probably think of French horns as a tasty little effect crumbled in with the band. Real band horns are pounds of beef, chopped up and served in various keys. A section of specially trained horns is a powerhouse."

Turning 'em Out

"Where do you begin training, Charlie?"

"Right with the mouthpieces, most of them are pea-shooters and we're after big game. I take them to a lathe and turn the inside edge of the rim to 44 or 45/64 inches across, depending on the amount of metal that can be safely removed. If the mouthpiece throat isn't about 13/64 diameter, I drill or ream it to that size. Some mouthpieces may go a shade flat when so treated, and some coarse emery rubbed around the stem where it fits the mouthpiece will enable it to fit farther into the horn and raise the pitch."

Business Is Booming

"Now you've got all this done, don't you still have to train the players' lips to produce volume?"

"More than volume alone, Jim, a special kind of tone that is unlike the effect gotten by any other instrument in the band. My players will play a C-E-G-C chord in a gym or auditorium with lots of echo, just to learn the possibilities of the horn in band. First they'll play in the common bell-to-the-side position with all their power, listening for the echo which generally sounds like mellophone or trombone. In contrast they'll play with the bells practically in their laps, and after accustoming their lips to the new kind of response, play the same chord

I like The SCHOOL MUSICIAN a lot and so does my brother, who plays first chair sax. I am the drum major.—Miss Hester Welch, Montpelier, Ohio.

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fortissimo. The echo they hear is a roar, a boom, more condensed than baritone, totally unlike other instruments, yet blending musically. Each player will experiment with the new position, his bell hand, and embouchure to find what combination will produce the notes he generally plays with the utmost in penetrating power.

Built on a Rock

"Your players won't sound entirely alike will they, Charlie?"

"I can't guarantee that, but I distribute them for the strongest effect. The best reader plays the first part, the biggest toned player plays fourth, and of the other two the better reader takes second. Each player I regard as a specialist in his part, and when a selection demands a strong second part, the fourth player swaps parts and places for that piece."

Anvil Chorus

"I should think this boomy tone will make tonguing clumsy."

"Just the opposite. There's much more bite, and you can almost feel the attack. But I have to sell the idea of *pounding* the afterbeats, not just blowing. Most players ooze into their pitches; my horn team is supposed to take chances with missing notes in order to learn how to be heard. They must imitate a piano tone struck hard and short—a wallop and brief echo. Lots more tongue, more motion, and timing of the blowing to come before the tongue is snapped back."

K-K-K-Ka-tyl

"Your requirements will make fast tonguing impossible."

"Jim, if my horns are heard, I'll not ask too much technique. There's no objection to double and triple tongue on horn, provided the ka sound is distinct. It's fun to clean up ka by playing it on G-A-B-C-G, or other sequence."

Canned Music

"Charlie, just how will your players play in their laps on parade?"

"They won't, but they'll try to get the same effect. They'll collect tin cans of all sizes and shapes to be held at an angle to the bell throat. When each has found the boomiest device that he can play in tune, the other cans go to defense. Because the horn tone thins out more quickly than other instruments out-of-doors, I give the third and fourth parts a break by putting them on first and second respectively when marching."

Keep 'em Trying

"I often feel guilty making my horns stay on afterbeats, Charlie."

"Does a baseball outfielder always complain? Not if he gets his chance to catch a fly, make a put-out, take his turn at bat. Your horns will stand by you if they get a chance to be heard as a section, to take a solo, to try playing stopped-horn for the band to hear. Let them show you how good they are and what they know. Have them help you try out some of the tricks I mentioned, then give them their chance to show up other horn sections for miles around. And, Jim, by then we'll have them making music out of notes."

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by L. J. DIPPOLITO

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Advice to the Cornetist

Expertly Given by Leonard V. Meretta

Instructor in the School of Music, University of Michigan, Ann Arbor

Greetings to you cornetists, and others who may be readers of this column. It's September again, and time to take Roll Call, and to plan musical activities for the coming year. A check-up on the past summer would no doubt reveal, also, that many of you have been studying at music camps or elsewhere, and the rest (I hope) have not neglected practicing on your instruments. For all of you, may this be a most progressive and satisfactory year.

This cornet column is for you musicians, and you may help to make it active and interesting by participating. So, please send me your questions, or suggestions, about the problems confronting cornet players.

Question: Do you advise the teaching of double or triple tonguing first? I am a high school cornetist and am helping several beginners. I find that the opinions differ in instruction books and among teachers.

Do you know of any good studies which might include some songs, double and triple tonguing, and maybe scales along, of course, with the different forms of playing? I would appreciate any help and advice that you may offer. Thank you very much.—D.S., Scottsbluff, Nebraska.

Answer: I teach triple-tonguing first. After the student has acquired a fair technique, I follow with double-tonguing. Triple-tonguing may be attempted after a student has a fine single tongue. Clarity and evenness, of course, are of prime importance. With these as the objective, speed will come in due time. Be patient.

As for a book which contains all that you ask, I know of no better Method than the complete Arban. The scales and triple- and double-tonguing exercises in this Method are excellent. The songs, however, might not appeal to many students. In this case, I suggest such a

collection for cornet and piano as "Everybody's Favorite Cornet Solos", edited by Jay Arnold and published by Amco Music Sales Co. The complete "Williams Modern Method for Cornet", published by E. S. Williams, 153 Ocean Ave., Brooklyn, New York, is excellent. As in the Arban Method, the scales and triple- and double-tonguing exercises are fine. The songs in the first part of this Method are not very difficult, and piano accompaniments are available. The latter part of this Method is very much advanced. Volume I, Williams Method, is particularly fine for beginners.

Position

This summer at a band clinic, I had the pleasure of working with a group of high school students from a number of states. Amazingly few of these cornet students had a really good playing position. Appearance means much, and we cornetists should take pride in our position—the way we play, sitting, standing, or marching.

1. Sit, or stand, erectly. Your feet should be to the front of the chair, and close together. Sit well back in the chair, with your back slightly away from the back of the chair when you play.

2. Hold the cornet firmly with the left hand. The right thumb should be inserted between the first and second valve casings, with the fingers curved and on the valve buttons. The fingers should be in such a position that they strike the valves and do not pull the valves down.

Be careful to keep your third finger in position *always*—very few people do. The little finger should be placed on the hook, and be allowed to move to a slight extent in sympathy with the third finger. The little finger is, however, placed in the hook when one is playing and must turn a page with his left hand.

3. Hold your instrument as nearly parallel with the floor as possible.

4. Do not play with the bell pointed towards a music stand. Play to the side or above the stand.

5. (a) When the conductor is off the podium, hold your cornet on your lap with the bell pointed towards the left.

(b) When the conductor steps on the podium, raise the instrument, with the bell resting on your left leg.

6. There are two positions for carrying the cornet on the march; one, with the instrument held with the left hand, bell down, in front of the body; the other, with the instrument held under the right arm, parallel with the ground, and bell pointed to the front. The latter is less tiring than the former, and may I suggest that if this position is used, be careful that the mouthpiece is firmly inserted in the instrument, as it might easily drop out because of the jarring received when you march.

7. Stand, and with the best possible posture, when you play a solo, and during the "rest periods" hold your cornet immediately in front of your body with the bell down, pointing slightly to the right with your forearm parallel to the floor.

Why don't you "see yourself as others see you" by doing some mirror practice? Try it, and see if there isn't some room for improvement. There usually is. Not long ago I heard of a prominent conductor who hesitated to hire an excellent cornetist because of his poor playing position. A player's position is certain to make an impression upon the audience—"for better or for worse".

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Let Me Answer Your Flute Questions

Send Them to Rex Elton Fair, 306 S. Webash Ave., Chicago

Greetings! Here it is September again, and time to start another school year rolling along. We can rant and rave, pull our hair and fight, or we may choose to meet with friends, stroll in the parks, listen to fine music or visit the countryside, but regardless of what we do, old



You can guess without trying that this is the fine flute class of which Mr. Fair writes so flatteringly in his columns.

Father Time keeps stepping along at the same old pace, and without finding one tiny excuse to falter.

With that in mind, wouldn't it be fine if right now each and every one of us would make a vow to extract all the good that we possibly can from each golden hour that lies ahead of us during this, "Our New Year"? And, speaking of golden hours:

I hope that every one of my readers has had a pleasant and profitable summer. As for myself, well, again I had

the good fortune to be on the faculty of the Petrie Band Camp, and never in my life have I so enjoyed a period of five weeks as I did at the camp this summer. No doubt the outstanding reason for such a pleasant season was the fact that I had thirteen of the most delightful flute students that—so it seems to me—were ever assembled. Some of our directors, at their first rehearsal, thought that they might be in for real punishment because of so many flutes. However, yours truly was overjoyed on four different occasions, when each conductor told my students that their intonation was very fine, and that they were really enjoying the novelty of using so many flutes in the band. I'll include a photo of my class, and then you may see for yourselves that I had just cause for my declaration concerning such a successful term at the camp.

Tonguing! Single, Double and Triple

In the issue of *THE SCHOOL MUSICIAN* for last June, we gave considerable space to Tone Production and The Vibrato. At that time I promised my readers that in this issue we would dwell at some length on the subject of tonguing. So, here it is:

First of all, I must remind you that because of such variation in our physical makeups, it is rather difficult to help you at such long range. However, I shall do the best I can, and I do hope that my suggestions may be of help to those who are having difficulties with the various kinds of tonguing.

To properly tongue on the flute is truly an art, and one that many teachers seem prone to neglect. To assume a relaxed, easy and a natural position is the first essential. Avoid thrusting the tongue through the lips. Remember that the longer the thrust, the more time will be required to get in position to tongue the next note. In playing the lower tones, single tonguing, try using the tongue as in pronouncing "De" as in Deck. The very act of pronouncing the word Deck, calls for a half smiling position of the lips. This will prevent your touching the lips with the tongue, and is desirable because to tongue clear to or through the lips, is bound to be detrimental to the production of a good tone in the lower register. As you proceed up the scale, let us say from about the low G, let the tongue assume a more pointed position to one of saying "too". At about A or B above the staff, the tongue seems—in a most natural manner—to come clear to the opening between the lips. The higher notes call for a more pointed tongue with a little more determined forward thrust than the lower or upper register. In fact it is not exceptional among many artist flutists to let the tip of the tongue close the orifice between the lips entirely, when tonguing the notes above the high G or G sharp, up to the top, C, C sharp and D.

In double or triple tonguing, it is almost physically impossible to maintain a nice tone with evenly distributed notes, if the tongue is permitted to come clear to the lips. In double tonguing the tones from about low C to the first G, it is well to use the syllables "De" and "Ge", the "Ge" as in Get. In triple effects, let the

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words "De" "Ge" "De" be used. Around the middle register, you may use the words "Doo" "Goo" for the double, and add the "Doo" again to make it triple. This will gradually and naturally change the position of the tongue until the very pointed position of "Tu" "Ku" "Tu" has been reached for the very high register.

It must be kept in mind that to tongue nicely and artistically requires a great deal of slow painstaking practise. At first, all exercises should be played with the single tonguing and executed slowly. Then imitate with the double or triple tonguing. Tonguing is a sensational something, the same as tone production and the vibrato. It cannot be forced but must be developed through the channels of careful, considerate practise.

A letter from Denver, Colorado

A most interesting letter has been received from Miss Irma Trine in which she states "I am writing an essay on the flute, and should like to close it with a short story or a poem touching on the virtues of Georges Barrere".

Your columnist is highly pleased to help you in such a worthy cause.

Here is a little story and a poem which will meet all requirements, and for which we must thank our good friend Lola Haynes, of the Wm. S. Haynes Co., Boston, Mass. And now to quote from one of her letters.

"George Chadwick had this to say after he had heard Mr. Barrere play a Bach Sonata at a Coolidge Festival in the Berkshires."

He Plays Like a God

"He plays like a god" they said
From hearts too full for tears.
It is not true that Pan is dead,
Just now, we glimpsed his leaf-crowned head

And heard his airy, elfin tread
On the stair-steps of the years.
"This from a mortal?" he said,
We heard his sobbing breath
He tore the leaf-crown from his head
And dropped his mantle ere he fled.
"When fame's bright fire burns out," he said,

"Its ashes are bitter as death."
"Give him my mantle," he said,
For he is a kingly man.
Place my leaf crown on his head,
Flowers in his pathway spread.
King Pan's dethroned, his glory dead,
Greater is he than Pan."

Author of French Horn Column Has Ideas for You

Mr. Philip W. L. Cox, Jr., author of the French Horn column in *THE SCHOOL MUSICIAN*, is now associated with a small progressive school in Hilton, N. Y. "As you suggested," he writes, "I have, indeed, been accumulating ideas for my column. This summer I was invited to assist the Niagara Falls Concert Band, Edward D'Anna, Director, as first horn in their weekly Hyde Park concerts. While I trust none of my readers guessed who was responsible for occasional blue notes over WHLD Sunday evening at 7:30 I'd have liked a reaction to the experiments I was undertaking."

All music teachers who are interested in music and musicians—and pupils—in the schools, should subscribe to *THE SCHOOL MUSICIAN* and keep up to date on what is really going on in the schools today. I wouldn't think of being without it.—Frank H. Horsfall, Seattle, Washington.

Keep 'em Playing

A School of Repairing All Band Instruments

Conducted by Erick Brand

*Address questions to The School Musician, 230 No. Michigan Ave., Chicago.

Question: How can I remove mouthpieces from cornets, trumpets, trombones, jammed or corroded in place?

Answer: You should have a small wooden or rawhide mallet, but if not, use the handle of a hammer or a hardwood stick about $\frac{1}{8}$ or $\frac{3}{16}$ in diameter. Hold the instrument with one hand in such a way that you exert a pull on the mouthpiece, but at the same time have a good grip on the instrument. Usually this can be done by pushing upward under the cup on the mouthpiece with your thumb and first finger, while the third and fourth fingers pull downward on the mouthpiece. Of course, if you can get a helper to pull on the mouthpiece while you pull on the instrument, it will help.

Strike a rather sharp, but not heavy



Mr. Erick Brand

blow with the mallet or stick on the ferrule at the top end of the mouthpiece at right angles to the axis of the mouthpiece and mouthpiece. This should be repeated at several points around the mouthpiece. Ordinarily this will break it loose quickly. If it should fail, lay the mouthpiece ferrule on a small, fairly hard wood block. Strike the opposite side of the ferrule with the mallet or stick sharply as you keep turning the instrument. Do not strike so hard that the blows will crush the ferrule.

There is a mouthpiece puller on the market today which should really be in every band room. For name of supplier on this item, write to THE SCHOOL MUSICIAN.

Question: This is about the season when we begin to have trouble with woodwind instruments cracking. Is there anything we can do to reduce this hazard?

Answer: The cracking of woodwind instruments is primarily due to storing them in artificially heated houses, wherein the humidity is 10% or less. The longer

ERICK BRAND first began to repair instruments for a New York concern in 1913. He had a natural bent for things mechanical.

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an instrument of this type is stored in such low humidity, the greater its danger of cracking when it is played upon. The wood becomes dried out under such conditions, more so on the outside than it does on the inside. This in itself creates a strain, because the inner parts of the wood are in a somewhat expanded state, while the outer parts are in a shrunken state. When a player blows into this instrument, moisture condenses in the bore, aggravating this condition and usually cracking the instrument on the outside, because it can no longer withstand the terrific pressure of the inside swelling.

About the only way to overcome this trouble is to keep the instrument while not in use in an atmosphere of 40% to 50% humidity. This is undesirable in the average home, but it can be held in a band room or inside the instrument case. Some instrument cases today come equipped with humidifiers and these can be bought separately to use in cases not so equipped.

The band room if steam heated can be kept more moist by fitting the radiators with escape valves, or you can see your local plumber about installing humidifiers especially made for that purpose.

If both of these are out of the question, procure a cabinet, preferably metal, if that is possible, wherein you can store all the woodwind instruments. In the bottom of this cabinet have several wet sponges or even just wet rags and see that someone has the daily responsibility of keeping them wet. Do not allow the rags or sponges to contact the instruments or cases directly. Under such conditions it is best to leave the cases open.

Whatever method you use, get a humidity guide from your local jeweler and keep where it will show average conditions in the room or cabinet. If the humidity falls below 40%, add more moisture by using more sponges or more steam valves. If the moisture content is over 50%, use less sponges or less valves.

Question: On several occasions members of the band have had cloth swabs caught in the instrument due to the string breaking, and on a few occasions this has resulted in serious damage when try-

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ing to remove the cloth. What is the
 best thing to do under such conditions?

Answer: It is well to impress on every
 player of an instrument that requires
 swabbing of that type never to push on
 the cloth with a rod or stick, when it
 is caught in the bore as that only tends
 to jam it tighter.

Procure a long crochet hook or solder a
 small cork screw on a long rod. If the

instrument has a taper bore, work from
 the large end, trying to hook the cloth
 with the crochet hook or cork screw and
 pull. Even if you take the cloth out
 piece by piece. This is all a repairman
 can do after he receives the instrument
 with a cloth tightly jammed into it.

Always be careful not to damage the
 bore of the instrument under these con-
 ditions.

The Alto and Bass Clarinets

By Thomas C. Stang

Box 6133, Apex Station, Washington, D. C.

It is indeed an injustice to underesti-
 mate the technical possibilities of the alto
 and bass clarinets! True, each of you
 may have in mind some particular florid
 passage, perhaps an excerpt from a flute,
 violin or clarinet score which would be
 next to impossible to play on the alto or
 bass clarinet. In so many of these cases,
 should such a passage be mastered, as far
 as "playing the notes" is concerned, what
 would be the effect? Describing such
 as "musically sad" would be moderate in
 many of these instances.

With these extremely "flowery" pass-
 ages considered, one would be partially
 correct in stating the alto and the bass
 clarinets are not "technical" in nature,
 in contrast to the lighter voiced instru-
 ments, both wind and string which are
 normally expected to render passages of
 this type. No instrument, it is fortunate,
 is considered purely on the merits of
 its technical capabilities. Comparatively
 speaking, the lower voiced clarinets are
 as technical in their possible practical
 musical makeup as any other wind instru-
 ment.

It is more often a comparison of sev-
 eral instrumentalists rather than the mer-
 its of their respective instruments that
 prompt statements and conclusions to be
 erroneously made. It may have been
 your experience to come in contact with
 some alto or bass clarinet "owner" whose
 performance did little to create a favor-
 able impression of his instrument's possi-
 bilities, particularly in a "technical" sense,
 as such players usually are under par
 in respect to fully mastering the native
 traits so many have failed to associate as
 being as much a part of the lower voiced
 clarinets as we have come to take for
 granted as being the nature of the clar-
 inet.

For such incognizance of the true facts,
 we have to look to none other than the
 instrumentalists who are judged. 'Tis
 true, those making such judgments in-
 deed bespeak none too well of their gen-
 eral musical knowledge, yet so long as
 such opinions are advanced, right or
 wrong, some condition must exist which
 enables these to make such conclusions.

Incredible, yet true . . . the excuse
 given by some alto and bass clarinetists
 for their failure to practice. Such re-
 marks as "there are no alto or bass clar-
 inet methods" may or may not be true, yet
 what of the many excellent clarinet meth-
 ods that clarinetists have found so help-
 ful through the years? Though published
 and printed with no mention of the alto
 or bass clarinet on the cover or index
 page, there is no reason why alto and
 bass clarinetists can not indulge therein,
 and be the better as a result. The argu-
 ment is old—"too much of the material is

above the practical range of the lower
 voiced clarinets". This can, and should
 be deleted. Many interval "exercises"
 may prove too difficult at first. Should



By Thomas C. Stang

such prove too difficult, it is definitely
 clear that one is too near the back cover
 of the volume. Why not start with the
 seemingly "beginner's" practice material?
 It is surprising, indeed, to discover how
 well one does not play when thoroughly
 concentrating on simple scale studies, etc.,
 and likewise how such study will result
 in better "all 'round" musicianship in a
 comparatively short time.

What is the incentive "to do" in many
 cases? The need, as applied in a prac-
 tical sense. Many of the older arrange-
 ments offer nothing short of discouragement
 to the student alto and bass clar-
 inetist. The lack of technical passages
 which "must be played or else", is the
 basic reason why so many have concluded
 that practice to develop one's technical
 ability will be of no practical use. Even
 some of the ambitious students after week
 upon end of no problem-technicalities in
 their respective parts find it easy to slip
 into the rut, and assume a "what's the
 use attitude"!

The solution? It is evident that a
 player who can not render in a satisfac-
 tory manner technical or even moving
 passages where near perfection will be
 necessary or a disrupted ensemble will
 result is no boon to a conductor desiring
 to use the better type of arrangements,
 where an understanding on the part of
 the arranger as to the true possibilities
 of the lower voiced clarinets is evidenced
 by his frequent and liberal use of these



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clarinets in important moving passages, as well as in solo phrases. On the other hand, no student will remain forever ambitious in any sense while his ability is forever ignored by the use of scores calling for the least amount of effort on his part.

The conductor, therefore, has much to do with the progress of his instrumentalists, by his wise selection of scores which tax, yet not to too great an extent, his players' ability, which will result in the ambitious ones "getting down to real work" and completely making those who tend towards the line of least resistance "drop out", which is the ideal situation, for though their lack of playing ability may not damage the group musically, their attitude will eventually create a morale problem, and prevention in these cases will prove far easier than all the known cure remedies.

No arranger has yet over-scored an alto or bass clarinet part! The comparative degree of proficiency with which the other instrumental sections render a composition, can be justly used in determining the actual ability of your lower voiced clarinetists.

The use of the many recognized and time proven clarinet methods will result in better alto and bass clarinetists, which in turn will enable the ambitious conductor to use the fine scores which make practical and effective use of those clarinets that have been so long neglected.

Trade Winds

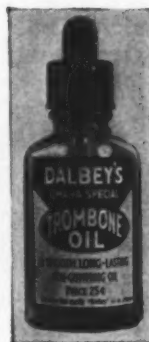
Arnold Brilhart Wants Closer Relationship Between School Musician and Professional

There is no doubt that more interest in music is created in the schools than in any other source of musical education. This interest has several reactions on the individual, depending largely upon natural musical aptitude, musical environment in the home and musical association with friends.

In a great many cases the study of music, whether it be instrumental, vocal or academic, is taken up just for the sake of personal enjoyment and could be considered more or less of a pass-time or hobby. In other cases there is an inborn desire to study music in order to appreciate fine music and continue advanced courses of study to gain ultimate proficiency.

I would like to say at this point to the school musician that your music supervisor has chosen music as his main interest primarily because he loves music and feels that everyone should understand more about music in order to enjoy life more thoroughly.

The musical education of the American youth is a matter of national importance, and through the complete cooperation of faculty, supervisor and student, music is proving to be a prime factor in the American way of living. The average youth today has a different outlook on music than his predecessors. There is a general broadening of musical taste which has been brought about by the popularity of well known dance orchestras and the general modernization of symphony and other concert programs played by world famous orchestras. There is no doubt that the music of the old masters is foremost in musical value and structure. It is very pleasing to listen to, and by



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studying its construction a world of knowledge may be obtained. However, due to the fact that in America there are many new and unrestricted ideas in music, there is a general trend of modernization taking place. Whether or not this so called modernization is in the form of symphonic composition or in the lighter vein of popular music doesn't really matter a great deal. Popular music, when it is composed with a definite thought in mind and also played in good taste, is just as much a part of the "American way" as any other type of music.

This interest in popular music has automatically created a great interest in the study of musical instruments. In many cases, the particular instrument chosen is determined by the individual's interest in some artist whose playing he admires very much. Sometimes the student will take up the same instrument as his older brother or father because he likes the sound of the instrument and also because there is usually an instrument of that type available for his practice.

The less popular instruments, such as oboe, bassoon, bass clarinet, etc., should not be slighted. They afford much pleasure and when they are played well are a great asset both musically and commercially. Consult your supervisor in selecting an instrument. He is well qualified to give you sound advice and tell you what you are most fitted to take up. School music should run hand in hand with the music supervisor and the private instructor, and to create interest, it is very necessary to have some contact with well known performers and musical organizations. As a former school musician, myself, I can greatly appreciate this need of relationship with the professional instrumentalist. It stimulates practice and creates an ambition to do the best that is in you.

It is with this thought in mind that I have inaugurated a new service to all players of woodwind and reed instruments. This service allows you to send in questions on special cards obtainable at all Brillhart dealers. These questions will be promptly answered free of charge and with no obligation whatsoever.

Many versatile instrumental performers have not been fortunate enough to play with large orchestras, thus gaining needed experience. It is a well known fact that experience is the greatest teacher and for this reason I feel that it is not only a gesture but a duty on my part to make available to you the experience that I have been fortunate enough to acquire.

If there are any problems confronting you, the reed player, I will be very glad to hear from you and will do all I can to give you a helpful solution. I feel sure that this exchange of problems and ideas will create a closer relationship between the school musician and the professional, and also mark a step forward in musical accomplishment.

Yours sincerely,
Arnold Brillhart.

Kind Words

Am looking forward to the fall issues of your magazine.—Frederick E. Cunningham, Waldon, N. Y.

I think your magazine is fine and I enjoy reading it, particularly the School Music News section.—George W. Flora, Chicago, Ill.

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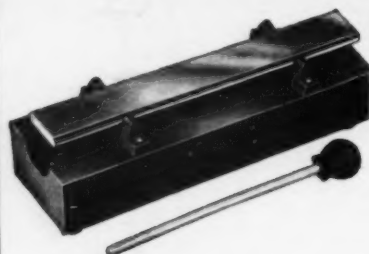
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